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Twenty fine duets for the encouragement, delight and instruction of young piano students. The primo and secondo parts both are within the reach of young pupils in the first two grades. The excellent pieces in this album all have a strong appeal to the juvenile mind.



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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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JAMES FRANCIS COOKE

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## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



DANIEL FRANÇOIS  
ESPRIT AUBER

W. CHADWICK was the guest  
a program of his compositions was  
at Kilbourn Hall of Ro-  
York, by an orchestra of sixty-five  
the Rochester Philharmonic Orches-  
ward Hanson, and the Chadwick  
with Eva Wanamaker conducting.  
ral and orchestral numbers of more  
modern style, was the Overture  
side" written when Dr. Chadwick  
in Berlin, conducted by him there  
cert, and which first won for him  
a composer.

\$100,000 has been set apart by  
the late Rosa and Jacob Stern of  
to provide an annuity of five  
so that Ernest Bloch may be  
the next ten years to musical  
The fund is to be held in trust by  
of California; and at the close of  
decade the income is to be used  
of music and to provide scholar-  
institution. The Stern family is  
the deceased members had  
lovers and liberal patrons of the

OF THE FRIENDS OF MU-  
ork, and under the baton of Arthur  
ounce among its repertoire for 1930-  
n's "Mass in C Major," Mozart's  
Mass" and "Requiem," Mendels-  
bach's "Christmas Oratorio" and  
sion," Cherubini's "Requiem," and  
me in America, Janáček's "Festival  
Carissimi-Cui's "Daughter of

MASKED BALL (Un Ballo in  
ad a revival when performed by  
ia Grand Opera Company, on the  
ril tenth. The Neapolitan version  
ch took it out of the usual Boston  
oped it with Italian nobil in an  
here.

HADWILL will retire from the vice-  
of Sheffield University at the end  
of scholastic year. After seventy  
nelorhood, he is reported to have  
Miss Edith Troutbeck, daughter  
John Troutbeck, widely known for  
ritings.

OF THE CROWN OF ITALY,  
and title of *Commendatore*, has  
upon Louis Eckstein, president of  
pera Company of Chicago, for serv-  
musical art. The recipient had  
1928, a chevalier of this same order.

"L'ELISIR D'AMORE" was  
revived by the Metropolitan  
Opera Company, on the evening  
of March twenty-first, with  
Beniamino Gigli as *Nemorino*  
and Nina Morgana substituting  
at the last minute for Editha  
Fleischer as *Adina*. It was the  
first performance of this work  
by the Metropolitan Company  
since that ominous November  
night of 1920 when a Brooklyn  
presentation was interrupted at  
the end of the first act, by the  
breaking of a blood vessel of  
Caruso. There was a roman-  
*Adina* falling to Miss Morgana, as  
of the last protégées of the great  
merly kept this opera in the Metro-  
polite.

OF ITALIAN MUSIC was  
on, in March, under the auspices of  
of Fine Arts, assisted by the Lon-  
Orchestra and the London Singers.

SIR ALEXANDER CAMPBELL MACKEN-  
ZIE, the eminent English composer born in Scot-  
land and musically educated in Germany, re-  
cently celebrated his eighty-second birthday.

TOSCANINI'S SUCCESSOR at La Scala,  
the choosing of whom has been causing some  
speculation, has been decided by the appointing  
of a commission rather than a conductor. The  
present commission is composed of Ottorino Res-  
pighi, Siegfried Wagner, Del Campo, De Sabata  
and Guarneri.

THE ONE THOUSAND DOLLAR PRIZE  
offered by the Society of the Friends of Music  
of New York City, for a cantata suitable for  
performance by the organization, has been with-  
held, as the judges decided that none of the  
twenty-five manuscripts submitted met the re-  
quired standard. The contest has been con-  
tinued for another year.

AN ORIGINAL COMPOSITIONS CON-  
TEST in the Minneapolis high schools has re-  
sulted in the production of fifteen hundred  
original musical works by the students, in the last  
twelve years. One way to make Beethoven's  
language become the student's language not in  
imitation but in self-expression.

MEYERBEER'S "Les Huguenots" has had a  
successful revival at the Paris Opéra, with  
Yvonne Gall as *Valentine*, Eide Norena as *Mar-  
guerite de Valois*, and with François Ruhlmann  
conducting.

ROY AGNEW, Australian born and Australian  
educated, has been making a marked success in  
London, as both composer and pianist.

THE COVENT GARDEN OPERA season  
opened in London on the evening of April twenty-  
eighth with a performance of Wagner's "Die  
Meistersinger." Two sopranos who will have a  
number of leading rôles during the summer series  
are our own Rosa Ponselle of the Metropolitan  
of New York and Edith Mason who has been  
so long a vocal pillar of the Chicago Civic Opera  
Company.

"SWEET ADELINÉ", famous ballad and prime  
favorite of barber shop quartets, recently cele-  
brated its twenty-eighth birthday with a brand  
new copyright secured by a renewal ceremonial,  
with all the participants in the original purchase  
of the manuscript in attendance.

ANOTHER AMERICAN OPERA, Howard  
Hanson's "Merry Mount," is announced for  
production next year at the Metropolitan Opera  
of New York. The libretto, by Richard Stokes,  
deals with events in a colony founded by Thom-  
as Morton, in 1625, where now stands Quincy,  
Massachusetts, and which brought down Puritan  
wrath upon its degenerate head, by introducing  
such a mephistophelian festivity as May-pole  
dancing with the Indians invited to partake.  
This will be the fifteenth American work for the  
musical stage to be produced at the Metropolitan  
under the Gatti-Casazza regime; or it may be-  
come the sixteenth if the promised Deems Taylor  
opera, *Peter Ibbetson*, should happen to precede  
it in the season.

THE RADIO MUSICAL APPRECIATION  
HOUR, conducted by Walter Damrosch, is reported  
to have been heard this year by more than five  
million children. Forty-five of the forty-eight  
states have included these concerts in their reg-  
ular school curriculum. Requests were received  
from every state in the Union, from the Bahamas,  
Bermuda, Canada, China, Cuba, and from Mexico.  
Of fifteen hundred letters received by the con-  
ductor, from teachers and students, all expressed  
only approbation for the work, excepting one  
little fellow who liked jazz better; and this mu-  
sical prodigal will probably be ready for the  
fatted calf by next season.

PIZZETTI'S "RONDO VENEZIANO" had  
its world première when recently given in New  
York, by the Philharmonic-Symphony Orchestra  
under the baton of Arturo Toscanini, on which  
occasion the composer was a guest in the audience.

SCHÖNBERG'S OPERA "Die Glückliche  
Hand (The Lucky Hand)" had its American pré-  
mière when given at the Metropolitan Opera  
House of Philadelphia, on the evenings of April  
11th, 12th and 14th, by the Philadelphia Orchestra  
under Leopold Stokowski, with the League of  
Composers of New York collaborating. On the  
same program, and with the same forces, Stra-  
vinsky's "Le Sacre du Printemps" had its first  
production in America as a ballet.

FRAU COSIMA WAGNER, widow of the  
immortal Richard, died on the morning of April  
first, at Bayreuth, Germany. Much of the suc-  
cess of Wagner as a composer has been attributed  
to the aid and encouragement of the titan-willed  
Cosima who was a daughter of Liszt. It was due,  
probably as much to her sympathetic assistance  
as to the financial support of King Ludwig II of  
Bavaria, that the prodigious "Ring" Cycle was  
created. Since Wagner's death, it was his de-  
voted widow who had been the guardian angel  
of the great Bayreuth Festivals.

MORIZ ROSENTHAL was soloist at a re-  
cent concert of the Lamoureux Orchestra of Paris,  
when he played the *Concerto in E Minor* of  
Chopin. Among the guests were J. G. Prodi-  
homme and our own Mary Anderson de Navarro,  
idol of devotees of the theater in the eighteen-  
eighties.

AN OPERATIC DEBUT PRIZE of one  
thousand dollars is offered by The National Opera  
Club of New York City with Baroness Katherine  
von Klenner as its president. The award is for  
a young opera singer ready for a début and will  
be made at the 1931 Biennial Convention of the  
National Federation of Music Clubs at San Fran-  
cisco.

MME. ANATOLE FRANCE, widow of the  
author of "Thais," has willed to the city of Paris  
her entire estate. This includes many valuable  
manuscripts and first editions of all the works of  
Anatole France, which, with the love letters of  
the author to his wife, will be placed in the  
Galliera Museum.

IS THE WALTZ DEAD? Many lovers of  
the sweet graces of this musical form, through-  
out the world and especially in Vienna, had  
thought so. Now we hear that when the *Neues  
Wiener Journal* offered a prize of three hundred  
dollars for the best waltz, at the close of the con-  
test one thousand and forty-nine of them were  
awaiting the decision of the judges.

A GOLDEN JUBILEE GUARANTEE FUND  
of seven hundred and fifty thousand dollars is  
being raised for the St. Louis Symphony Orches-  
tra. The St. Louis Symphony Society was es-  
tablished in 1880, by a reorganization of the St.  
Louis Philharmonic Society founded in 1860,  
which makes it, for America, the second in length  
of years only to the New York Philharmonic So-  
ciety, formed in 1841.

FORTY-SEVEN NEW OPERAS were pro-  
duced, during the last season, on the musical  
stages of Paris. Of those given at the Opéra,  
none was by a composer with a name more widely  
known than that of Ibert.

"ALOAH OE", the national song of Hawaii,  
has been commemorated with a monument erect-  
ed in Washington Place, Honolulu, where it was  
written by the last monarch of those beautiful  
islands, Queen Liliuokalani.

THE LITTLE THEATER OPERA COMPANY  
has closed its season at the Hecksher Theater of  
New York. From November eighteenth to April  
twenty-sixth, it gave a series of six performances  
each, of the "Chocolate Soldier" and "Gypsy  
Baron" by Strauss, "Daughter of the Regiment"  
by Donizetti, "Fra Diavolo" by Auber, "Grand  
Duchess" by Offenbach and "Magic Flute" by  
Mozart. With the performances given in a fin-  
ished *opéra comique* fashion, here is one of the  
most significant movements in contemporary  
American musical life, for opera in the language  
of the people. It is to be hoped that theater-  
goers will properly appreciate their opportunity.

THE SOCIETY JOHN SEBASTIAN BACH,  
of Paris, celebrated on April first a quarter of a  
century of its existence. During this period it  
has given performance to most of the "Great  
Cantor's" more important compositions, in all  
forms.

"FALLEN ANGELS" is a new opera, the score  
by Kosako Yamada, the Japanese composer, and  
the libretto by Dr. Shoyō Tsubouchi, the well  
known dramatist and Shakespearean scholar. The  
work has been performed at Kabukiza, the largest  
of the theaters of Tokio. It is the first grand  
opera to be written, composed, and produced en-  
tirely by Japanese talent. Yamada will be re-  
membered as having visited America some seasons  
ago, when he received considerable recognition as  
an orchestral conductor.

THE NATIONAL EISTEDDFOD of America  
(under the National Eisteddfod Association of the  
United States and Canada) will meet this year,  
from October twenty-third to twenty-fifth, at Jack-  
son, Ohio.

THE ELEVENTH HAYS MUSICAL FESTI-  
VAL was held from May first to fifth, in the  
Sheridan Coliseum of Kansas State Teachers  
College at Hays. The two outstanding events  
were a performance of the "Messiah" with a  
chorus of five hundred voices, orchestra and so-  
loists, and a concert production of Gounod's  
"Faust" by chorus, ballet, soloists and orchestra.  
Well known soloists were Ernest Davis, Ivan  
Steschenko, Louise Stallings, Robert Elwyn, Dor-  
ma Lee and Marie Montana.

MOZART'S "LUCIUS SULLA," an opera  
written when the composer was but sixteen years  
of age, had a recent performance in Prague, with  
Rudolph conducting.

MME. EMMA ALBANI,  
who for many years was sec-  
ond only to Patti among the  
operatic sopranos, and who be-  
longed to that galaxy which in-  
cluded Christine Nilsson, Etelka  
Gerster, the younger Nordica,  
Jean de Reszke, Francesco  
Tamagno and Victor Maurel,  
died at her home in Kensington  
(London) England, on April  
fourth, at the age of seventy-  
seven. In her maturer art  
she became one of the greatest  
oratorio sopranos in British musical history, and  
her interpretations of the Handel arias were un-  
forgettably superb. Albani was for long not  
only Queen Victoria's favorite singer but also one  
of a very limited circle with whom the Good  
Queen Mother would sometimes stop to have tea,  
when "out riding for the air." She was depor-  
ated as a Dame of the British Empire in 1925.



EMMA ALBANI

AZTEC AND INCA MUSIC has been featured  
in a program recently given at Carnegie Hall of  
New York City, by Luis A. Delgadillo, under  
the auspices of the Diplomatic and Consular Corps  
of Central America.

(Continued on page 451)



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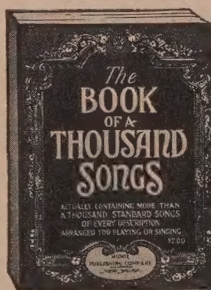
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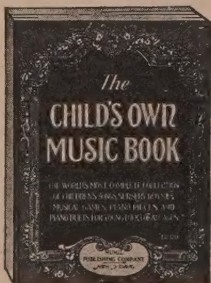
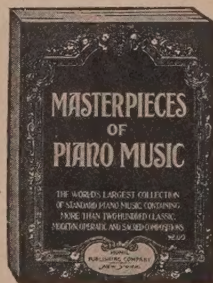
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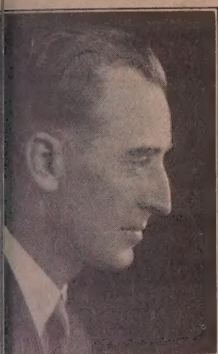
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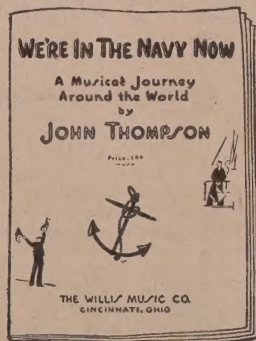


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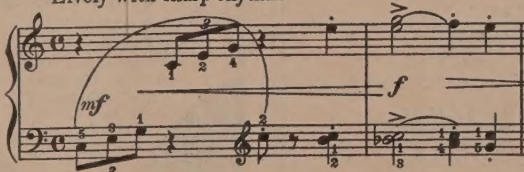
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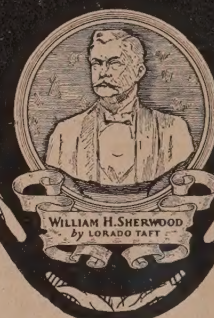
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# The Triumph of Quality

A FEW years ago at Folkestone we attended a great convention of British Musical Industries. Delegates had come from all parts of that great and far-flung empire; and an exceedingly fine and harmonious group of men and women they were. Britain just then was feeling keen price-competition from other countries where vastly lower wage scales existed. What was Britain to do? Manufacturer after manufacturer arose and stated that the only hope was through quality. Superior materials, superior workmanship and superior methods were the topic of the hour.

Thousands of teachers in America just now are facing the same conditions. Quality is the only answer. We come in contact with vast numbers of these teachers. Some have been complaining of a poor season and blaming it upon anything from the radio to the Bolsheviks. The truth is that they have not realized the importance of quality. The quality teachers—and we have talked with scores of them—practically all point to crowded classes and increased interest. We have but this moment laid down the phone, after a conversation with the head of a large conservatory, whose institution is having a notably larger business than last year although his competition has greatly increased.

America is now in an age of quality. Money is far more plentiful than most people imagine. Teachers who can show results are prospering. During the past two years huge quantities of "quality" pianos and "quality" automobiles have been sold. One of the cheapest of automobiles has been doing a huge business, not by making it cheaper but by making it better and more beautiful.

We have a conviction that many of the teachers, who have been worrying about imaginary bad business conditions, would find success "right around the corner," if they did but a little more worrying about themselves. We are living in an age when the very greatest alertness must be observed if one is to keep in touch with the changes that are taking place at aeroplane pace.

Teachers and musicians, who are living amid the traditions of yesterday and not adjusting themselves to meet the conditions of 1930, cannot hope to succeed. Millions of fathers and mothers, who rarely, if ever, heard any really good music under former conditions, now have symphonies and operas poured into their homes nightly, over the radio. What are you doing, Teacher, to take advantage of this huge asset that is being literally handed to you on a golden platter? Are you making it possible for your patrons to learn more about the hundreds of

fascinating facts that have to do with this music? Do you get them to read the stimulating articles in *THE ETUDE*, which tell what great value world leaders are placing upon a musical education? Are you keeping daily in touch with the most fascinating music of the times? If you are not doing these things, frankly, you do not deserve success, because you have not been taking advantage of the ten times greater opportunities you now have over the teachers of twenty-five years ago.

We have known of teachers who were actually afraid of the radio, or jealous of it, instead of welcoming it with open arms. Best of all, much of the music that now comes over the radio is of the highest order and a great stimulus to parents and pupils in the home who realize that in the tomorrow, to be musically illiterate will be as painful as was illiteracy to thousands of well-to-do people in Elizabethan England.

Few people yet realize what they are receiving over the radio, for literally nothing. Some of the radio hours cost, for line charges and artists, as high as from two to five dollars a second. If in the bygone days it was to the teacher's advantage to have her pupils go to concerts, to stimulate musical interest, what have we to say in this day when concerts are imported to our very firesides?

The advertising that good music is now receiving over the radio cannot be estimated in dollars and cents. If a firm manufacturing tooth-paste can afford to pay half a million dollars to present two black-face comedians, how much is the enormous advertisement of good music, pouring in from all directions, worth to the music teachers of America?

The radio itself is an indication of the triumph of quality. Even the lightest music must be done in the best possible manner, to command and hold attention. Radio performers on National Broadcasts are told that the broadcasting costs from two to five dollars a second and that not a note must get upon the air that is not delivered in the very finest fashion.

The radio has broadcast new standards of musical quality. Only the teacher who has tuned himself to recognize this huge advance in quality can hope to succeed in the future. More than this, it gives the teacher a far greater and more delightful incentive toward higher standards, higher achievements.

Generally speaking, the quality of musical performance and of pianoforte playing in particular in America has improved amazingly in the last twenty years. Unquestionably the radio has played a very significant part in raising these standards.



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How many millions and millions of dollars were lost before Mr. Ford made his momentous discovery that beauty is inherent in man, and that, given the choice of two things of equal value, he will always select the more beautiful thing—this will never be known. When that realization came, it must have been a bitter pill for the great manufacturer to swallow. Then Mr. Ford awoke to the tremendous commercial value of beauty. He engaged artists and turned out a really beautiful new car in which anyone might be proud to ride. Now his advertising slogan for this year is, "New Beauty in Ford Models."

Mr. Ford has never given much attention or cash to music—save his meritorious efforts to preserve the art of the country fiddler. Some day he probably will wake up to the fact that music is soul food, demanded by man to satisfy his natural craving for beauty, and that the study of music exalts the lives of those who will aspire for the better things in life. Then doubtless part of the gigantic Ford fortune may go to the most beautiful of arts, as in the cases of the Juilliard, Eastman and Curtis fortunes.

## OVERCOMING THE TYRANNY OF LITTLE THINGS

THE Sunday morning fly on the end of your excited proboscis is a matter of far greater personal concern and annoyance than all the lions in Africa. The little things that many times a day attack us from all sides are the matters that affect us most in life. Likewise the manner in which we master these details exposes the nature of our real character. The music student who can rise above the little irritations of the day is the one who, all other things being considered, will forge ahead the quickest and farthest.

Many music students are hopelessly thin-skinned, and any little dart of criticism is likely to upset them so that their practice for the day is virtually worthless.

What is the remedy? A very simple and very definite one. Wipe out the little worries by broadening your vision. Let your mind sweep around like a searchlight through the universe—through the centuries. When we are annoyed by little things, it is often because we magnify our own importance. Look up to the stars and become conscious of the microscopic littleness of yourself and everything about you in the whole world at this moment. If you sit down to practice a Beethoven Sonata in this mood, you will do far finer and more productive work than if you let your mind dwell upon some little "snooty" remark which some inconsequential critic has made about you.

Find your orbit in Time; then follow that orbit, instead of permitting yourself to be sidetracked by little things, which are of no possible importance to the rest of the world and which should be of no importance to you.

"All very well," you say; "but, try as I will, I can not throw off these gadflies that make life miserable." Perhaps this plan will help you. Write with lead pencil on a piece of paper the things that are annoying you now. They might appear thus:

1. Willson Kendall told the druggist that my playing at the last recital was very careless.
2. The tickets for the Kelsey Concert have not come this year. Do they intend to snub me?

3. I have a pain in my right forearm. Can this be neuritis?

When you have this done, take a pen and write in ink over the penciled statements thus:

1. My technic will be much improved if I increase my practice time thirty minutes a day; and I will do that.

2. My friends are fine to me; and I will seek to make more musical friends by being friendly myself.

3. Little pains soon pass away; and, if they do not, the doctors usually get after them quickly these days.

Then take an eraser and rub out the pencil marks, leaving only the ink. Follow the ink resolutions and get rid of the tyranny of little things, that are so easy to erase if you set about doing it.

## FREEING REPRESSED DESIRES

WHEN Dr. Sigmund Freud of Vienna undertook to show the world that much human misery, mental and physical, is due to hopes thwarted, ambitions denied and desires held back, he made a mighty stride towards solving one of the great riddles of life. Crime, sickness and insanity have been traced to these sources and then cured by liberating long pent up emotions.

Of all the joys of modern life, music is perhaps the greatest safety valve of mankind. By this we mean music which the individual expresses through playing and singing. Listening to fine music is always a delight. It is one of the great factors in our civilization. But, when an instrument has been learned, one has, in addition, an outlet for his feelings wholly unlike, and vastly superior to, that of any other means.

This affects even the most primitive mental efforts. A short time ago I visited the "Violent Ward" of a famous insane asylum. What was my amazement to find that the day of the padded cell, the leather muff and the strait-jacket had passed, and that these cruel, repressive methods had been superseded by such simple, restful means as warm baths, rhythmic games, and music—music, because only through it could many patients find an outlet for their repressed emotions.

If music is of such unquestionable value with these unfortunates, it is of even greater worth as a safeguard in our daily lives. The ability to play the piano is at all times a means of liberating the soul, resting the mind, and preparing oneself for the fight of life. Lucky indeed is the child whose parents have the foresight to give him not a smattering but a really good training in piano playing, with the best obtainable piano on which to play.

Here is something which is more valuable to youth than nine-tenths of the gifts that parents make. A piano in the home may be some day more important to your children than will be your life insurance.

## INVOCATION

THE Rev. Edgar L. Pennington, Rector of St. Andrew's Church, Jacksonville, Florida, was called upon to offer an invocation at an important meeting honoring the President of the National Federation of Music Clubs. He therefore prepared a prayer for this musical gathering. Believing that this would be helpful to others in the field, we take the great pleasure and honor of printing it as a part of this editorial.

## A PRAYER AT A MUSICAL GATHERING

O Thou, who art the God of David the psalmist, in whose worship and adoration music has ever been a servant: Help us to keep our noble art always a means of inspiration and enlightenment, that it may cheer and uplift the human soul and lead us on to higher endeavor. Guard it from the onslaught of degrading tendencies. Bless the fellowship of those who seek to perpetuate and spread abroad the beautiful, aspiring ideals of music. This we ask in the name of Him who, on the eve of His supreme sacrifice for humanity, sang a hymn in company with His disciples and retired to the stillness of the garden to feel His Father's presence. Amen.



# The Melodic Genius of Ethelbert Nevin

Founded Upon Conferences with

MRS. ETHELBERT NEVIN  
(ANNE PAUL NEVIN)

For some years *The Etude* has endeavored to induce Mrs. Ethelbert Nevin to discuss some phases of the remarkable melodic genius of her famous husband. This article which reveals many facts not generally known about our noted composer has been in course of preparation for over a year.



ETHELBERT NEVIN

The latter part of November, 1862, of the great conflict which ethetically and tragically divided were soaring to the very This war which the Germans war of the brothers' touched of life and thought and in- every one on both sides of the lines. Therefore, it seems at on the twenty-fifth of this month there should have been neacres' near Sewickley, Pitts- American composer now known world for the exquisite beauty lodies—melodies so far distant ing suggesting the ugliness and war that they have brought ind and soul to millions.

it was because Ethelbert other's brother (Ethelbert Oli- been killed on the field of w months before the composer's Mr. Nevin's talent sought fields eauty and loveliness. On both ancestors traced their lineage cotland, although the families America for over two centuries. s father was a literary man of ty and pronounced talent. He tributor to the *Atlantic Monthly* foremost magazines. He e Evening Leader of Pittsburgh itsburgh Times. He was also of many books including 'Tales ler' and 'Black Robes.'

## A Setting of Sorrow

LBERT'S mother was a devoted ent of music. After the tragic brother on the battlefield, her lation was that of music. She cousin, Mary Nevin, to play stantly to take her mind from catastrophe that had engulfed ca, and was casting death's on thousands of thresholds north daily. It was in this strange sorrow, mitigated by beautiful Ethelbert was born. The s absorbed in bringing all pos- y to the life of her boy.

home at Vineacre, in a big old house, little Ethelbert was o with his brothers in an en- of culture and progress. His mammy who used to sing him s probably one of the sources of piration when he came to write 'Mighty lak' a Rose. When he five years old he knew enough ic to sit at the piano keyboard companions to the little songs other and his nurse had sung to ic meant everything in the Nevin cousins used to start off for lessons, and little Bertie—as he would roll up a sheet of mu- lde after them, saying that he for a music lesson, too.

Nevin loved to play with his d tell them stories. One Christ- Ethelbert the story of the com-

ing of the Christ Child. In his pocket Father Nevin had secreted a music box and at the dramatic moment he set it off. For a long time thereafter Ethelbert thought that it was the music of the Angels.

## Early Appearances

"I N FACT, Ethelbert's first appearance in public was before a group of music lovers. He was five years old and was taken from his little bed after a nap and placed upon a music stool where he delighted everybody by singing *Toodle de Doo was a Dandy Cock Robin*. At the age of eleven he played beautifully and essayed his first musical composition, the *Lilian Polka*. When he was twelve or thirteen he went abroad with his father and mother, and when he was in Rome he was a choir boy in Dr. R. J. Nevin's P. E. Church, 'St. Pauls.' This was the first Protestant church in Rome built within the walls. Italy made a great impression upon Ethelbert and it blossomed forth in after years in his Suites, 'Day in Venice' and 'May in Tuscany' which have been played by hundreds of thousands of music lovers all over America.

"Later the Nevins went to Dresden where Ethelbert studied with a teacher named Boehme and made splendid progress. He was a regular boy and enjoyed playing ball with the other boys, but would often throw down his ball and go into the house and play the piano for two or three hours. He never had to be coaxed to practice. This varied experience in his youth was most favorable to his development. He soon acquired a knowledge of Italian, French

and German and spoke these tongues with ease throughout his life.

## He Chooses His Profession

"AT THE AGE of fifteen he went to the Western University (now University of Pittsburgh). He was especially gifted in anything that pertained to art or literature but equally deficient in mathematics. This made his college work distasteful to him and at the end of his freshman year he decided, with the coöperation and sympathetic consent of his mother but with the opposition of his father to give his major attention to music. His compositions of the time, notably *Good Night*, *Good Night*, *Beloved*, *Doris*, and *One Spring Morning* are indicative of the wisdom of the choice. He was already an accomplished pianist and had played the Chopin *Pologne in E Flat (Andante Spianato)* with orchestra in public.

"Music as a profession in those days did not rank very high and Father Nevin had grave doubts about his son becoming a 'piano player.' Therefore, Ethelbert secured a position as a clerk in the offices of the Pennsylvania Railroad. He had this job for a few months but it became so insufferable to him that he appealed to his father, 'Let me be poor all my life and be a musician.' The wish to be a musician was granted but no one would have been more astounded than his father if he could have known how vastly more lucrative music proved to Ethelbert than any other calling he might have followed.

"In 1881 we find Ethelbert in Boston where he studies with B. J. Lang. *Etude* readers will remember the long series of

contributions which Mr. Lang provided for this publication. Lang was a pupil of von Bülow and Liszt and was a strict but genial teacher. Stephen Emery was Ethelbert's teacher in harmony. It was a struggle for the keenly esthetic youth to assimilate the required technic but the thoroughness of the pianistic drill he received is indicated in his letters to his mother as reprinted in the excellent 'Life of Ethelbert Nevin' by Vance Thompson. One thing is clear, and that is the thoroughness and comprehensiveness of his musical training. Bach, Beethoven, Mozart, Liszt, as well as Cramer and Moscheles, were all exhaustively studied. At the same time he was studying diligently all phases of Musical theory with Stephen Emery who took an immense interest in his talented pupil.

## Work for the Work's Sake

"I N 1884 Nevin sailed for Europe and settled in Berlin. There he placed himself under Prof. K. Klindworth who insisted upon still more exhausting technical training, although he took Ethelbert immediately into his artistic class. The "distressing monotony" of finger exercises bored him beyond words, but he realized the necessity and worked very hard. In a letter to his mother he writes, 'When I was a child, or considerably younger than I am now, I worked not for the work itself, but because I found pleasure in pleasing someone and receiving a certain amount of praise from the one for whom I worked. Then to work well it was necessary for me in some degree to have affection for the person I was working for. Now it is entirely different and has opened to me a new train of thought.'

"Professor Klindworth has not a single trait in his personality I can find my heart leaning to. He is as unkind and as cruel as he can be; and instead of looking forward with pleasure to my lessons, as was my custom with Mr. Lang, I now dread the days as they come, so, of course, my work now is not spurred on by any affection. I believe that he is a most thorough musician and a man from whom I can learn very much—so I work for the sake of my music—to make myself a better musician. I get no praise and don't expect any, so all my encouragement is derived from myself, by finding that passages that used to be almost impossible for me to play are now very much easier.

"So on I work from day to day—not waiting to be told to correct such and such a fault but making myself my own teacher, and devising all sorts of exercises by which I can gain strength and technic. And I go to my lessons, play, am coldly criticised, told I can do nothing—and it has about the same effect water has on a duck's back, for I come home, go to work again and can see daily improvement.



ETHELBERT NEVIN IN HIS STUDIO



"It is an entirely new way of work for me; and probably it is the best thing in the world. Other pupils say Klindworth is fond of me. I am sorry, for as yet I have nothing to give in return. I may change, as Emerson says a man is not worth anything unless his ideas and opinions are constantly changing."

#### Return to America

Mrs. Nevin relates further:

"In 1885 we became engaged and when he returned to Germany I also went over with my sister as a student. We were together at many delightful gatherings in which Ethelbert took an active part. My father and mother came over later and we all visited many of the musical shrines of Germany. Ethelbert returned in 1886 (I remained in Germany for another year) and made his debut in a recital in Pittsburgh, December tenth, 1886. He achieved a brilliant success as a concert pianist. He decided to settle in Boston as a pianist, composer and teacher, being most enthusiastically received at his public concerts there."

"In 1888 we were married at old St. Peter's Church in Pittsburgh. It was in early January and the church was still hung with its fragrant Christmas raiment of pine and holly. The musical program played by Mr. Charles Mellor included some of Mr. Nevin's music, notably his *Serenade*. Our wedding was the first to have the choir boys in kilts."

"Of course, a great deal has been said about Ethelbert's natural musical gifts for

writing melody, and the fact that this came so easily to him may have led many to assume that he was not as thoroughly trained as some other American composers. I have endeavored to destroy this impression. Few men ever worked so hard or with more care to gain a technic in piano playing or in composition. *Oh, That We Two Were Maying*, for instance, was written when he was only eighteen years of age, but the version published eight years thereafter, which the public knows, is quite different from his original manuscript that he rewrote several times before even this comparatively simple song pleased his extremely fastidious taste.

#### Struggles Toward Fame

"ANOTHER false conception of the public about him was that his compositions were so attractive from the very start that publishers ran after him eager to grab up his works. Quite the contrary was true. It was only after much heartache and struggle that he finally aroused interest in these works. Many publishers turned him down. He realized, however, that these struggles were good for him. His first publisher was the Oliver Ditson Company. Then came the Boston Music Company. In those early days Gustav Schirmer was his friend and the first publisher to recognize his great talent. The John Church Company, in 1897, became his publisher, beginning with his 'Venetian Suite'

and from that year publishing everything including all the posthumous work.

"The close friendship which always existed between Ethelbert and his publishers was most helpful, and I want to say that since my husband's death that same friendship and encouragement has been given to me by his publishers."

"One of the reasons why so many of his things are popular is that they are genuine inspirations. He never wrote to order. Nor could he conjure inspiration artificially. He had to be in a receptive and ecstatic mood to produce his best work. His composing was always done away from the piano, although he would go to the keyboard now and then to try things out.

#### The Brave Front

"ONE OF the most difficult trials of young artists is that of keeping up appearances. It frequently obliges them to live beyond their means until they get a start in life. Good surroundings and good clothes, entertainment, and the manifestations of success all cost money, and I must confess that this period was one of the most anxious and trying in our lives. Skating on thin ice may be thrilling to others, but to those who are doing it it is sometimes a hair-raising experience. Fortunately success came, and we were rewarded for our sacrifices."

"But success brings its tragedies. For instance one of his greatest successes Ethelbert never saw in print. The manuscript

of *Mighty Lak' a Rose* was found on his desk after he had passed. That this was to become one of the most successful songs ever written, that it was to take a permanent place in the literature of his country, he never knew. "Material success had little to do upon Ethelbert. Few men have been who have been so indifferent to money. If he went out with one hundred dollars in his pocket it would go as quickly as if it were a feather. Anything that was artistically made such a powerful appeal to him that mere money meant nothing."

#### Manner of Composing

"IT MAY BE said of him that his sensitive nature was such that he instantly and fluently translated his thoughts into music. His abundant technical knowledge in this, of course—but other composers less successful have had elaborate technical knowledge. When he was composing he seemed to get the technical bonds, and on careful revisions did his acquired knowledge come into effect. Whether it was the *Water Scenes*, the *Sketch Book in Venice* or *May in Tuscany*, his thought was to tell musically what he saw with his mind's eye. Some of his best work he retained in his psychic laboratory years before he employed them."

"This is said to be true of *The* melody which seemed to be a melody for words. The words were

(Continued on page 446)



Marie Antoinette accepts from Gluck the dedication of his opera "Iphigénie en Tauride" and promises him that it will be performed soon at the Académie Royale de Musique (now the Opéra).



# The Radio as an Educational Factor

For Artist Musicians  
and  
Music Students

By HAROLD FUNKHOUSER



The advent of the radio a few years ago has made us read much in its favor, regarding its great value as an educational factor in teaching the general public and to love the great music. We can "tune in" on a great variety of music covering practically every part of the world. We can hear the best teachers teaching the children in the schools to distinguish between the instruments of the symphony and to recognize the varying thoughts which music may express. We can listen to this same great music as many other orchestral conductors of the first rank lead their organizations through the great symphonic works, and the explanatory talks for the first time.

We can also hear, completely pre-arranged, the stage of a great opera, slightly condensed, from the radio broadcasting chains. Many companies are sponsoring weekly broadcasts of the finest vocal and instrumental music. A marvelous experience for a musician living far removed from the musical centers of the country, at the touch of a hand, to hear, in Brahms and Tchaikovsky, the most stirring tone poems, soul stirring lieder, and Schubert lieder.

## For Conservatories

For the trained musician the radio offers much more than the opportunity to feel emotionally in the music. If he will but avail himself of the situation, the doors of the conservatory of the air swing wide each time he switches on his radio. In his easy chair in his studio, in complete comfort, undisturbed by the usual distracting noises of a conservatory, his piano, a faithful guide for more knowledge, stands before him. The printed scores of great composers are in his hands.

A requirement must be emphasized. If the musician is to derive the measure of benefit from his radio efforts, he must possess a capability of faithful reproduction of quality, volume and the entire range of pitches as produced by the human voice. He can no more accurately reproduce the tone of a French horn if his receiving set gives a blurred reproduction of that tone than an astronomer arrive at a correct knowledge of the position of a star if his telescope presents a blurred image of that same surface.

## Rhythm First

Before taking up the more difficult problems of pitch progressions, the student must devote some time to the study of rhythm, that is, recognize the pulsations, discover the primary and secondary accents and, from

this data, determine the number of beats in a measure. Then let him mentally count off measures and recognize "phrases," "periods" and "sections." He should note the necessity for repeats, at times, to complete a musical figure in classic form and drums in the production of rhythm. He should observe which instruments are the most useful on the accented beats of the measure and which most logically fill in the weaker beats.

Little by little the student will find himself mentally picturing the rhythmic layout of a composition. He will recognize that certain notes are being held longer

than others; and, if he faithfully makes an effort at all times to respond to the pulsation, he will find himself thinking of these periods of duration as whole, half, quarter and eighth notes. He will soon recognize the presence of dotted notes and assign to them proper values. As he listens to the music as a whole, he will begin to see that some instruments are playing notes of longer duration than others, and by practice he will soon be able to follow the rhythmic action of many individual parts.

While engaged in this work the student should not make his study periods too long in duration. After listening for a

time he should shut off his set and attempt mentally to reconstruct what he has just heard. At first only a stray snatch of melody or some particularly marked rhythmic figure may stand out in his memory. Let him take this fragment and definitely determine its rhythm. Next let him write it out on some blank music paper. If it was originally written mostly in half and quarter notes, he may put it into quarter and eighth notes or eighth and sixteenth notes. This is especially good practice in rhythms founded largely on dotted notes.

After he has gained some proficiency in this work, he may try changing the rhythm entirely, as from 2/4 to 3/4, and *vice versa*. The beautiful melody from Schubert's "Unfinished Symphony," as it appears in the familiar musical play, "Blossom Time," is a familiar example of altered rhythm. Notes which in the original received one beat are altered to receive two and three, and so on, producing the familiar modern waltz rhythm.

## Ear-Training

AT THIS point the student may begin ear-training. It is quite probable that he has already used his piano to determine the key of some composition to which he has been listening or to determine how high a soprano has been singing. Also he has used it as a basis for his written work in rhythm. In starting his work in ear-training he should first of all choose a composition with which he is already familiar through having played it himself in the past. When he hears it on the radio he should at once mentally recall its key, its rhythmic pattern and its general character, that is, whether it is a melody with a subordinated accompaniment, or one of polyphonic character with moving parts equal in melodic value and interest.

If the composition is being played in a form other than that in which it was originally composed—for example, a piano or vocal composition played as a violin solo—he should determine whether or not it is being played in its original key, and, if not, why not. This research will help the pianist to become familiar with the compass of the various orchestral instruments, and aware of the fact that on certain instruments it is much easier to play in some keys than others. Also he will see that the composers have recognized this situation in preparing teaching material and transcriptions to be used by the player of moderate ability as well as by the advanced player.

Still more advanced training for the student at this point will be his "tuning in" on some composition with which he is familiar and transposing it in imagination from one to three half-steps higher or lower. As proficiency in this work increases he will find himself mentally assuming the hand positions which are called for in playing in the new key and judging whether or not they would be more



"SONG"

From a Mural in the Paris Opéra Comique



difficult to play than the original. He may sharpen his "pitch sense" by determining the keys of later compositions played by comparing them mentally with some earlier number whose key he had verified by comparison with the piano.

### Enriched Listening

AFTER THE musician-student has progressed to the point where he can perform the operations mentioned above with ease, assurance and reasonable accuracy, he will be astonished at the broadening of his musical horizon. All of his listening, whether of radio performances, phonograph recordings or concerts at which he is actually present, will be done with greater pleasure and intelligence. For he personally will seem to be taking part in the performance. Familiar scores will form in his mind, and he will sense the physical motions of the player actually performing the work.

He will, moreover, mentally see the score with the rhythms of the various instruments clearly outlined, as well as the relationship between the families of instruments and between instruments of the same family. He will hear a melody tossed from one set of instruments to another, the accompaniment being played by still other instruments. He will begin to appreciate the ingenuity and inspiration of the composer as he handles these varying tone-colors so that each contributes its most beautiful and characteristic effect to the picture being painted.

The advance notices in the radio sections of the daily and Sunday newspapers of compositions to be played on the air by the great orchestras make it possible for the student to prepare some time ahead to hear a symphony with the complete score in front of him. Condensed pocket scores of many of the standard orchestral and choral works are published at very modest prices. If an orchestral score is not available, great benefit may be derived in following the score of a good organ transcription of an orchestral work in which the orchestral colorings were clearly marked. The Warren transcription of the *Overture to "Die Meistersinger"* by Wagner is a good example of a helpful organ score, as are also Lemare's transcriptions of many of the Wagner and Tchaikovsky works.

### Instrumental Differentiation

WHILE engaged in the preparatory phase of his work the student should visit the public library of his city and obtain some of the many splendid works on the orchestral instruments and analyses of the great orchestral and choral works. Books on the orchestral instruments contain tables showing the compass of the instruments, descriptions of the characteristic tone-colors of the various families and, in more minute detail, descriptions of how instruments of the same family differ from one another.

If he is sincere and untiring in his study the student will soon begin to see why a viola, for instance, is used by a composer for a certain effect, when, as far as mere compass is concerned, a violin might have played the passage. By identifying a tone quality marked "oboe" in the score, he can contrast this with the one marked "clarinet" in some passage further along, and so can learn to distinguish between these two members of the wood-wind family.

Furthermore, by studying a score the pianist, organist or singer will probably make his first acquaintance with the so-called "transposing" instruments; and the organist who has become proficient in reading the parts of orchestral scores written in the C clef will approach the Brahms *Chorale-Preludes* for organ, in which the composer has made generous use of this

clef, with much greater equanimity than if he had not had this preliminary training.

In doing this work in tone-color the student should as far as possible concentrate on one instrument at a time. That is, in his preliminary looking over the score of a work to which he expects to listen later, he should select and mark with a pencil for special study passages that give prominence to certain instruments with which he may not be altogether familiar. Then when one of these passages is being performed he should concentrate his attention on the instrument in question, studying its characteristic tone-color in various parts of its compass as he follows the printed score. But until the distinctive qualities of all the various instruments have been firmly fixed in mind no effort should be made to follow several instruments at the same time.

### The Composite Quality

WHEN several instruments play in unison the composite tone quality which results may differ materially from the tone quality of any of the components—a fact that has been well proved in numerous experiments in which trained musicians sequestered in a different room from that in which a group of players have been performing have been unable to identify positively any one of several instruments producing a composite tone. The student taking this phenomenon into consideration may later on repeat the experiments in his own studio with much benefit, and interest by selecting points in a score where several instruments with which he is familiar play in unison and noting at the radio the altered effect of the tone qualities when these points are reached in the performance.

In this course of home study for the musician, musical form should not be neglected. The musician probably has in his own library works along this line with which he can profitably renew acquaintance. In the bibliographical lists often appended therein, he finds other works listed which clarify doubtful points arising during his study. Some at least of these works are to be found in the music section of his local public library; others, the librarian will secure if she is convinced that the musicians of the community are going to use them. Study of the rondo, suite, sonata, symphony and the more free form of the symphonic poem are all possible during every season of broadcasting if the student will but plan his work and watch for advance notices of coming productions.

Singers may obtain valuable knowledge by listening to the broadcasting of oratorio and opera selections by artists of the first rank. The traditional manner of performing the ornamentations of the works of Handel, Haydn and other composers of the earlier times can often be studied, in listening to a great exponent of oratorio or opera, almost as well as if the listener were a pupil in the studio of that particular artist. The student can also compare the singing of the same selection by different artists during a season, jotting down in a note-book points of special interest regarding interpretation, phrasing, breathing, accents and speed.

### The Accompanist's Part

THE ACCOMPANIST may receive valuable hints for his own work by listening to the work of other accompanists. He will many times be surprised at the increased beauty which results from some little fragment of counter-melody being brought out in relief against a voice by a skillful accompanist, producing an effect which he had never before noticed, although he has played the same composition many times. By listening with the score in front of him the accompanist can likewise obtain much valuable information as to tonal balance. He can learn, for instance, the difference in treatment neces-

sary when the accompaniment lies above the voice-part, when it is obligato in character, when it consists of chords or arpeggios, when it includes scale passages.

The student will also by this time have come to distinguish subconsciously between different types of compositions, the "absolute" music of the earlier composers, employing all the devices of fugue and counterpoint, and the frankly "program" music of later composers, depicting in tone various moods of man and nature. He will find himself regarding each type from a different viewpoint. He will listen to a fugue with new interest, recognizing the entrance of the subject in the different parts, the counter-subject, the exposition, the recapitulation and the coda. He will receive an intensive review-course in the relation of keys and in modulation. He will find new significance in the use of the leitmotif by Wagner and some later composers. He will come to recognize distinctive individual traits in the music of certain composers. A composition by Debussy, heard for the first time, will convey to his sharpened perceptions the signature of an old musical friend. He will have a basis of comparison when he hears the modernistic works of Schönberg, Respighi and Honegger.

### Research

FAMILIARITY with the works of the masters will make the student anxious to know more about the composers themselves, their contemporaries and the social and political backgrounds of their times. He will be impelled to read the works of the great historians, authors and poets of these periods in order to find answers to his questions. Interrelated with these subjects he will feel the need of knowing something about the great painters of the period. He will want to know something of the people of other days and will discover that the most direct approach to this knowl-

edge is a study of folk-music. For more clearly reflects the hopes, so aspirations of a people than which are handed down through centuries by word of mouth.

### Education with Recreation

SO WE SEE that the radio is not a means of entertainment. It is a powerful agent of education to those seeking increasing knowledge. The medium of expression so far as sound but the musician is best fitted to to this new field of potential riches need not, however, treat his radio as a means of education, for many hours when he may simply with no thought of analytical drink in the beauties which come across the ether, opening his so sheer beauty of what he is hearing.

But, if the student will also utilize the tremendous possibilities which are at his hand, he will find at the end of a year of study that he will be an infinitely better musician. He will have greatly broadened his outlook on social and political life. He will have fashioned for himself a mental equipment which is both broad and retentive.

### SELF-TEST QUESTIONS OF THE FUNKHOUSER'S ARTIST

1. What are the advantages to the student of having before him a picture of the instrument?
2. What group of orchestral instruments figure largely in the development of the rhythms?
3. What constitutes altered rhythm?
4. How may one sharpen the sense?
5. What preparations are necessary for learning to differentiate between instruments?

## Getting the Most Out of Self-Study

By JOSEPH RUSSELL

IN ORDER to get the most out of self-study, one must dig under the sod, so to speak.

Sometimes instructors are not to be had; and then the ambitious person must depend upon his own resources for advancement towards his goal.

The "Self-help Student" can get much assistance from instruction books. Many of these give a short, brief explanation in their first pages, followed by the rudiments of music, then scale-exercises; and the later pages furnish suitable solos. Many modern "methods" are planned with the idea of particular help to the one without a teacher. Even better than these are the music magazines. Often a single article in one of them is worth, to the student who is "making his own way," several times the cost of a whole year's subscription.

The best progress in any line of music study is achieved by asking oneself:

"What am I playing?"

"How am I playing it?"

"Why am I playing it that way?"

These and similar questions keep the mind alert, incite one to study and to

probe, so that, naturally, the best results are put forth.

The self-help student may get much benefit by imagining that he is playing to a critical audience. With such a picture before him, he is more likely to bring the body up to a correct posture, proper breathing and playing. At the time it will lead him to be more alert, more neat in appearance and less careless.

By self-study one learns "to do it," so to speak. He learns to act, to see of what it is composed, to combine these findings he knows, to best to render it.

The title of the number may give insight as to its nature. After one must know its theme, its key signature, its time signature, and the meaning of all words used to indicate special style of expression to be used.

That is the secret of progress—eventual achievement—questioning, questioning and more questioning. The self-help music student will find to unearth treasures beyond his dream.

### Etude Aid

#### TO THE ETUDE:

A short while ago, I began a note-book by drawing pictures of musical characters (such as the staff, clefs, sharp, flat) and writing short definitions beside the drawings. Now I think I have every musical sign drawn and defined. In another part of this note-book I have made a list of all the good teaching pieces, grades one to four, which I have found in *THE ETUDE* for several years. I have two hundred and seventy in the list now.

Thus I am enabled to give each pupil the piece he needs. I, of course, believe in a "well-rounded musician," but if a child can

play and loves the dreamy soft music better than the gay and brilliant kind, he can be a master of that type.

The last department of my note-book is headed, "Hints to Success." In this I have summed up the main points of every piece. It may be just a sentence, or a paragraph, but it carries the message, and I can refer most of the articles, because it is a sentiment one makes it a part of one's own.

Thus, you see my note-book has been a "Musical Dictionary" or small encyclopedia due to the wonderful aid of *THE ETUDE*. GERTIE



# Practicing for the Spring Recital

By LESLIE FAIRCHILD

*Ideas that Students and Teachers will find timely and helpful*



DESIGN BY LESLIE FAIRCHILD

IS THE TIME of the spring  
nt's Recital, but far more stu-  
look upon it with dread than

rmance should be a pleas-  
than an ordeal. What is the  
devoting years of study to the  
ess one can play with ease in  
give to others the pleasure of  
ts.

the reasons for stage fright is  
vivid imagination of the per-  
do visualizes those great green-  
sters who are forever suggesting  
possibility of the memory fail-  
playing before an audience.  
also a dozen other equally un-  
situations that are feared. An-  
son is that the average pianist  
practice properly for an appear-  
re the public.

ight take the most elaborate  
swimming instruction, yet the  
go into the water can be taken  
he's self. Now the same holds  
music. No amount of reading  
the student a public performer.  
d articles can only suggest and  
way. It is up to him to take  
plunge. After he has become  
d to playing before others he  
it most exhilarating and enjoy-  
idents who spend years in per-  
talents yet never appear in  
like bathing beauties who bask  
the beach in elaborate bathing  
never get wet.

## Stage Fright

ACT was being rehearsed for  
eville. Most of the company  
r appeared on the professional  
ore. The manager who had given  
privilege of using the theater  
rsals told me that they would  
e in self-confidence in one week  
g out into the vast audience of  
ats than they would by practic-  
small halls for months. He said  
y otherwise fine performers had  
nerve because they were unac-  
to the vastness of the auditorium  
n once their nerve had been  
it was almost impossible to get  
appear again in public.

unist can well profit by this prac-  
of experience. Students spend  
too much time practicing their  
in their own small surroundings.  
location of the furniture and  
have become so fixed in their  
at a different atmosphere abso-  
sets them, especially if it be in  
heater.

ts should make a special effort  
ir practicing whenever they can  
halls or in theaters not only to  
emselves to the surroundings but  
atch their tone with the vastness

of the place. A small tone that might be  
suitable for a small apartment would be  
entirely lost in larger spaces. The stu-  
dent who is not fortunate enough to prac-  
tice in large halls can arrange to get to  
the hall in which they are to play at least  
one-half hour before the recital. This will  
give him ample time to get acquainted  
with the surroundings, test the piano ac-  
tion and see to it that the chair is of the  
right height.

## Method of Practice

IN PRACTICING for actual perform-  
ance the student should not take a sec-  
tion at a time, as he would if he were  
practicing to perfect the details, but should  
play the entire piece through, keeping in  
mind those places that give him difficulty.  
The idea is to improve upon the perform-  
ance each time the composition is played  
and allow a lapse of about five minutes  
between each rendition. If after playing  
it through five or six times these places  
do not show an improvement the student  
will have to revert to the original form of  
practice and study each measure, phrase  
or section separately.

Unlike the painter or sculptor, the pi-  
anist is unable to work for months or  
years on a composition, using his best  
moments, improving here and there, mak-  
ing changes and finally exhibiting it to  
the public as a finished product. The  
pianist has but one chance to make his  
impression. After the notes have been  
struck there can be no second time to go  
over and improve upon the rendition. So  
it is advisable when practicing for public  
performance to keep such a condition in  
mind.

## Accuracy

TO FORTIFY himself against strik-  
ing wrong notes the student should  
learn a few simple principles, such as pre-  
paring all notes as far as possible in ad-  
vance. This is accomplished by getting  
the fingers over the notes a fraction of a  
second before they are to be played. It  
will be found invaluable where there are  
remote single notes or chords to be taken,  
especially in the left hand part of a waltz  
where the first bass note of each measure  
is a single note lying some distance from  
the two chords that follow.

There comes to mind the instance of a  
young girl who played the Liszt *Concerto*  
most beautifully. When asked how she  
had practiced to execute the skips with  
such freedom she said that she had prac-  
ticed covering up the keyboard with a sheet  
of card-board in order that skips might  
be practiced without looking at the keys.  
Then she had gone even a step further and  
had practiced the entire composition blind-  
folded. There was no doubt that her play-  
ing showed signs of infinite care.

## Memory

THE PUBLIC performer should strive  
to gain an unconscious memory. That  
is, if there is a sudden lapse in the conscious  
memory or the attention is diverted by some  
annoyance, one's playing should continue  
without the slightest sign of interruption.  
This sort of memory may best be trained  
by reciting a verse or holding a conver-  
sation while playing. Of course it is to be  
understood that this should not supplant  
the form of memorizing that demands the  
utmost concentration.

For concert work one's tone must be re-

enforced to carry well in large halls. For  
instance, much of the passage work that  
would ordinarily be done with purely  
finger strength will have to be augmented  
by using wrist and arm strength. Chords  
and octaves should also be played with  
arm strength, a stiff attack being used  
mostly. Now the foregoing does not mean  
that the student should practice with whole-  
sale banging. There is a vast difference be-  
tween augmenting one's tone and banging  
the piano, and much discretion will have to  
be exercised in producing rich, full tones  
rather than a strident and forced sort of  
tone.

Pedaling may have to be slightly al-  
tered to suit the acoustics. In some halls  
it seems as though the player had placed  
his foot on the damper pedal and had not  
released it until the end of the composition.  
The damper pedal may be applied more  
frequently in the higher register of the  
piano than in the lower. The higher tones  
need more sustaining while the lower tones  
have a sustaining power of their own. Only  
the greatest amount of experience will  
teach the student to adjust his pedaling to  
the acoustics of an auditorium.

## Nailing Down the Attention

MOST STUDENTS go before an au-  
dience with their minds crowded with  
everything in Christendom but music, such  
as, "I wonder if the audience will like my  
work," "I just know I can't do my best,"  
"Do I look all right?" "Is my hair all  
right?" There is no doubt but that their  
chances of failing are increased by such an  
attitude of mind.

If the student goes before an audience  
and is not properly prepared, he should  
not expect success. One cannot pour out of  
a pitcher any more than is put into it.  
Roses do not grow by planting sun-flower  
seeds. The greatest pains should be taken  
in preparing for public performance. The  
student should know his work better than  
his audience! He should make sure  
that he has the first few measures of each  
composition worked out thoroughly in his  
mind so that he will not have the least  
bit of trouble in beginning. Mastery of  
these details will give him confidence. He  
will have no fear in going before an  
audience.

The student who intends to play in pub-  
lic must have some knowledge of the art  
of program building, if he wishes to add  
to his success as a performer. One and a  
half hours is long enough for a piano re-  
cital. An orchestral concert can be pos-  
sibly a little longer. It is far better to  
send people away with the longing to hear  
more than with the *Thank-Heaven-that's-  
over!* feeling. If the student knows his  
audience it is comparatively easy to ar-  
range a program that will appeal. How-  
ever, if he does not it is advisable to use  
a variety of styles. Rosa Ponselle advises



THE GRAND OPERA AT PARIS IN SPRINGTIME

*A noted painting by J. J. Lefort*



the student to give great care in making his selections, choosing some for the music critic, some for the musician, some for the music lover and some for the average layman. She also advises the student to be careful about stage presence and costuming. Above all she counsels him to be "modest, gracious, humble, cheerful and anxious to please."

One of the safest ways to build an interesting program is to follow the order given below:

- First: The Intellectual  
Second: The Emotional  
Third: The Sensational!

### Applause

THE QUALITY of one's playing can in no way be judged from the amount of applause received. Audiences sometimes act very strangely. All they need at times is a leader to urge them on to the most fervent applause. You probably have noticed the various devices employed by vaudeville performers to get the first round of applause. Sometimes someone in the wings or an usher will start to clap or snap his fingers. Someone will mistake this for genuine applause and will chime in, and finally the entire audience will be applauding madly.

Henry T. Finck has written a splendid chapter in his book "Musical Progress" entitled, "Don't Be Fooled by Applause." He says that "players and singers attach altogether too much importance to applause as an index to what the public likes and wants to hear. There are other ways of expressing grateful emotion than by clapping the hands together."

### Keeping Within One's Means

A FAMOUS runner who has held the championship for many seasons was asked to give the secret of his training. His reply was that he simply covered more ground in working out each day than any of the track meets had called for. Putting this in the words of the pianist we might say that he had more technic than was required for the performance. The student who wishes to succeed as a public performer should have about ten times more technic than is called for in the composition he is playing.

Probably the greatest mistake that the young performer can make is to play some work that is beyond him. Edwin Hughes states that in all his years of teaching experience this was the thing that did most to prevent students from achieving worth-while results in the art of piano playing. He said that he had seen thousands of ambitions go to wreck on these rocks. Let the student choose compositions well within his technical grasp and he will go before an audience unhampered by technical difficulties. Simple compositions well played will do more to win favor in the public eye than gigantic works played with uncertainty.

It may be some consolation for the student to know that some of the greatest artists never quite overcome stage fright while performing in public. Do not become discouraged if at the first you suffer from stage fright. It is said that Daniel Webster failed in his first appearance and had to sit down without finishing his speech because of nervousness.

### "The Trouble Which I Adore"

CARUSO said, "There is one trouble that I adore. It is that which way-lays me on the stage. I am seized with nervousness and the anguish alone makes my voice what it is." So you see, my good reader, sometimes a little nervousness is a good thing. Lehmann, Nordica and Sembrich suffered from stage fright. On the other hand it is said that Tetrassini was not affected in that way at all. Perhaps this was due to the fact that she began to sing at the age of three.

Mark Hambourg says that to play in public with success, that is, to interest and give pleasure to the audience and at the same time afford more or less satisfaction to the performer's sense of achievement is an art almost to be acquired of itself. For, no matter how good a training has been gone through or how much technical means has been mastered, none of these seem to count for much on the naked and exposed public platform.

PRACTICE, PRACTICE, PRACTICE to perform in public.

This is really the only way in which to remove all feeling of fear while playing before an audience. It is true that some of the greatest artists in the world never entirely overcome stage fright. But have patience, my good reader! It is a fear worth conquering.

### SELF-TEST QUESTIONS ON MR. FAIRCHILD'S ARTICLE

1. Why is lack of practice in a large hall apt to induce stage-fright?
2. What is the musician's peculiar problem (shared by no other artist)?
3. Explain the term "unconscious memory."
4. In what ways may stage-fright be considered an asset?
5. What is the surest cure for nervousness?

### The Detour Sign

By MRS. J. P. PILLSBURY

TO COMPARE playing a scale to a straight white road and the sharpening or flattening of a note to a "detour" to be made is often amusing to pupils. The teacher may place a black button on F in the scale of G major. This is a detour sign pointing to the F sharp road, and if the pupil fails to observe it he is "caught in the mud."

This method often occasions great excitement, and the child becomes alert in looking ahead for sharps or flats.



A SCANDINAVIAN DANCE IN SPRINGTIME

From a painting by Andreas Zorn, that is reminiscent of the "Peasant Dances" of Grieg, and which now hangs in the National Gallery at Stockholm.

## Musicians of the Month

By ALETHA M. BONNER

JUNE

Day

- 1—EBEN TOURJEE (toor-zhay), b. Warwick, Rhode Island, 1834; d. Boston, Massachusetts, April 12, 1891. One of the pioneer music educators of America. Organizer of the New England Conservatory at Boston.
- 2—MICHAEL IVANOVITCH GLINKA, b. near Smolensk, Russia, 1803; d. Berlin, Germany, February 15, 1857. Piano virtuoso and composer of the first Russian national opera, "A Life of a Czar."
- 3—ROLAND HAYES, b. Curryville, Georgia, 1887. A concert artist—one of the outstanding tenor singers of his race. He has specialized on negro spirituals. Successful tours.
- 4—JOSEPH ASCHER, b. Groningen, Holland, 1829; d. London, England, June 20, 1869. Court pianist to Empress Eugénie. Wrote popular salon music and was a great favorite in his day.
- 5—IVAR HALLSTRÖM (hahl-stram), b. Stockholm, Sweden, 1826; d. there 1901. A national music figure, being the director of a school of music, a writer and a dramatic composer.
- 6—SIR JOHN STAINER (stain-er), b. London, England, 1840; d. Verona, Italy, March 31, 1901. Eminent educator, organist and composer of church music, cantatas and other forms as well as the author of methods.
- 7—LEOPOLD AUER (ow-er), b. Veszprém, Hungary, 1845. Settled in New York City, 1918. Violinist and artist-teacher, with many famous pupils. Writer of music treatise.
- 8—ROBERT SCHUMANN (shu-mahnn), b.

Day

- Zwickau, Germany, 1810; d. Berlin, 1856. A master composer of various forms, including concertos, symphonies, choral work and songs.
- 9—OTTO NICOLAI (nick-o'-lye), b. Berlin, Germany, 1810; d. Berlin, 1884. Conductor and composer. Several operas produced, the most known work is "The Merry Widow."
- 10—BENJAMIN LAMBORD, b. Portland, Maine, 1879; d. Lakeland, Florida, June 6, 1915. Zealous promoter of American musical interests, organist. Choral work considered superior.
- 11—RICHARD STRAUSS (shtrouss), b. Munich, Germany, 1864. One of the most representative composers of the late 19th century. Classical beauty, highly original, marks his works.
- 12—HENRI PLANÇON (plahn-sohn), b. Paris, France, 1854; d. Paris, 1914. A dramatic bass; one of the famous artists of his time.
- 13—EDUARD POLDINI, (pohl-dee), b. Pest, Hungary, 1869. One of the modern composers of operettas and light pieces is "The Dancing Doll."
- 14—JOHN MCCORMACK, b. Athol, Massachusetts, 1884. Famous tenor; worked as an opera and concert singer, received with enthusiasm on his tours. Particularly gifted in interpretation.
- 15—EDVARD H. GRIEG (greeg), b. Bergen, Norway, 1843; d. there September 1907. A great national composer, piano, orchestral and vocal works. "Peer Gynt" Suite is one of the most loved of his compositions.
- 16—OTTO JAHN (yahn), b. Kiel, 1813; d. Göttingen, Sept. 1884. The biographer of Mozart and author of other works which place him in the front rank of musical writers.
- 17—CHARLES FRANÇOIS GOUNOD, b. Paris, France, 1818; d. Paris, Oct. 17, 1893. Dramatic composer. His operas "Faust" and "Roméo et Juliette" are among his best.
- 18—DAVID POPPER, b. Prague, 1846; d. Baden-Baden, Germany, 1913. Prominent violoncelle composer. He wrote large works for strings.
- 19—JOHANN ANTON STAMITZ, b. Altona, Germany, 1717; d. Altona, March 30, 1757. The senior of a Bohemian musical family, renowned in the 18th century as a violinist and composer for the violin.
- 20—JUSTUS JOHANN DOTZAU (tsow-er), b. Hildburghausen, 1783; d. Dresden, March 6, 1844. One of the greatest composers for the violoncello.
- 21—JACQUES OFFENBACH (offen-bach), b. Offenbach-on-Main, Germany, d. Paris, France, Oct. 4, 1880. A writer of light opera and other musical forms. In "Tales of Hoffmann" the ever-popular Barcarolle is included.
- 22—GIACOMO PUCCINI (poo-choo), b. Lucca, Italy, 1858; d. Brusaporio, Nov. 29, 1924. His distinction as a composer of opera and other stage works. "Butterfly" is one of his most famous productions.
- 23—CARL HEINRICH REINECKE, b. Altona, Germany, 1824; d. Altona, 1898.

(Continued on page 44)



# Three Vital Points in Piano Mastery

Practical Hints to Pianoforte Students  
By the Noted Berlin Critic and Teacher  
GUSTAV ERNEST

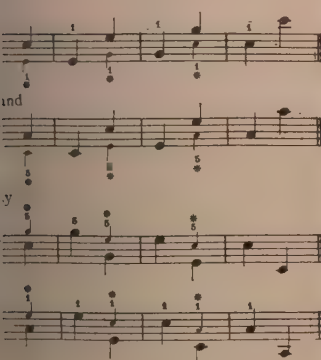
Mr. Ernest was long a successful teacher in London and writes English and German with equal facility

OF THE experiences of many years of pianoforte teaching are embodied in the following notes. It has struck me that certain passages in my own piano pieces offer to almost every student the same difficulties. They are such as recur in various disguises of complexity in many pieces. I saw that they would not exist for an advanced student if they were tackled in a methodical way right at the beginning, then set about looking for a way which would overcome them if not entirely and I venture to say that what I found might prove useful to any student.

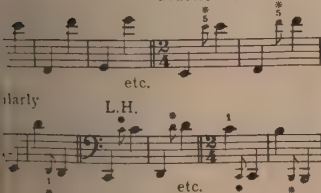
**Placing the Right Notes in Skips**  
A DIFFICULTY in hitting the right note in skips arises from the fact that it is mostly left to chance whether the right note be hit or not, instead of precautions being taken beforehand. A elementary example will best show what I mean:



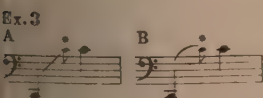
This exercise should be practiced as



Practice like this:



Asterisks indicated that the note in question should not be struck but that the hand should be placed by a quick movement on or, better, above the key, the finger being secured the note before playing. In the latter exercises the hand should be moved forward, if the tempo is quick, in a straight line as in "a."



the time allows of it, in a sort of circle as in "b." The following passage from Chopin's *Valse in e minor* (a):



should be practiced as in "b."

If this be practiced exactly as indicated, the student should after a little time be able to play the whole passage without looking at the keys at all.

The right-hand part to these measures, in which the student usually finds considerable difficulty in hitting the second of the two repeated notes correctly, will be much easier to play if the thumb, the moment it has struck its note, be at once placed under the hand so as to reach the octave at the same time as it is struck by the fifth finger.



In a similar way the fifth finger should be moved on in the second measure so as to

reach the lower octave the moment it is struck by the thumb.

The same piece contains two more passages offering difficulties which can easily be overcome if practiced in the right way:



By practicing these measures first thus:



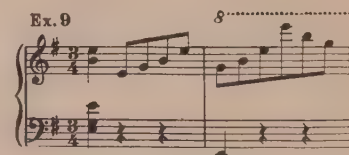
the student will get used to avoiding unnecessary movements and take the right fingering. Similar passages occur often, and the same principle should be adopted in practicing them.



Practice thus:



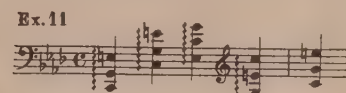
The difficulty in the following:



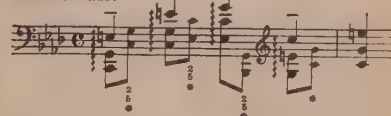
is caused through the student being forced, while needing his eyes for the right hand, to look for the E in the left hand, the result frequently being a wrong note in the right hand. This difficulty will be entirely obviated if the left hand be placed on the E at once, thus:



On the same principle the following passage from Chopin's *F minor Fantasia*, over which even advanced players so often come to grief, ought to be studied:

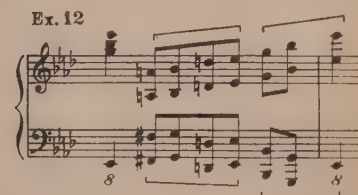


Practice thus:



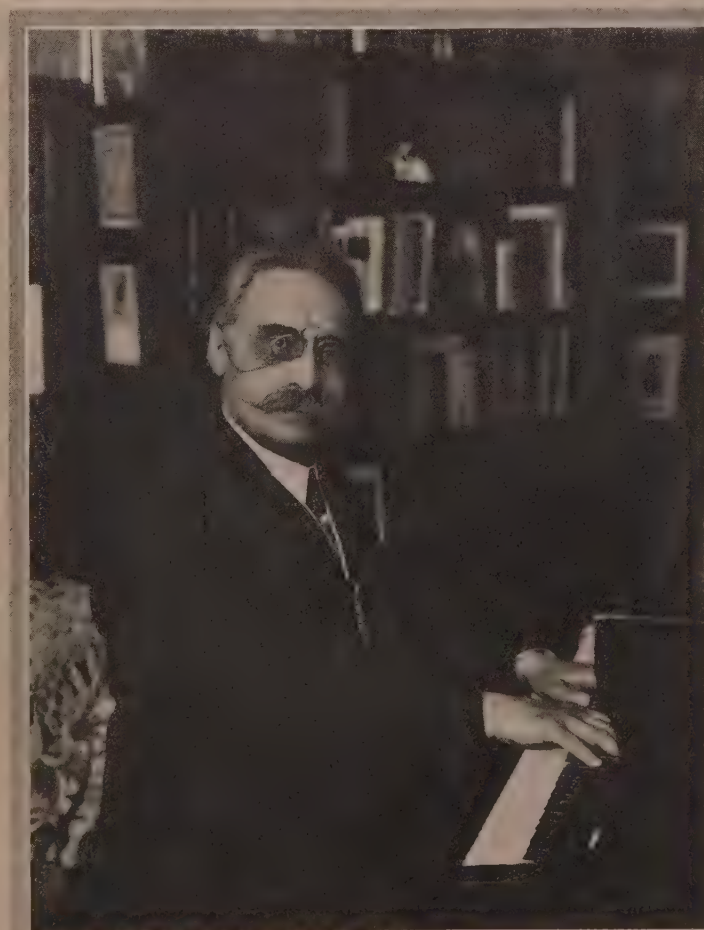
the fifth and second fingers being placed so quickly over the thumb that they reach their notes almost simultaneously with the thumb—and similarly in all the corresponding passages.

In the same piece the famous octaves will be found considerably easier to play, if divided up into two groups:



In studying this the player should make a momentary break after the first group and place the hands in position for the following octaves. After a little while the hands will be found to do this automatically without any break being noticeable to the ear.

On the principle indicated in Ex. 5 the many similar passages occurring in the works of Chopin and other masters should be practiced, as, for instance, *Ballade in A flat*



GUSTAV ERNEST



## II. On Playing Arpeggios

IN PLAYING arpeggios the beginner usually makes the mistake of reading each note separately instead of taking those belonging together as a chord:



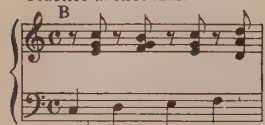
Place the hand on the three notes all at once, as if you were going to play them as a chord. Similarly:



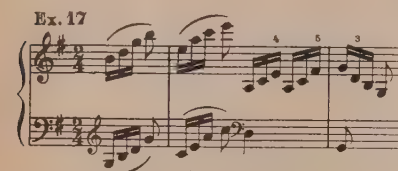
The beginner should be careful in playing the following:



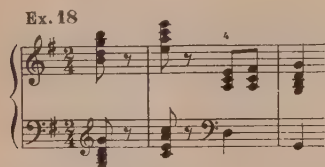
Practice at first thus:



to put the three fingers needed always on their keys at the same time, just as if he meant to play as in Ex. 16 b. One more instance: Beethoven's *Six Easy Variations* in G



Practice at first thus:



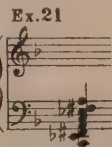
In playing arpeggios with both right and left hand, alternately, as for instance:



Do not begin until each hand is lying on its first four notes (see "b"). Then, as soon as the left hand has played its first group, let it move on over the right hand so as to reach the middle C a little before its time. Similarly:



Place your hands in position before beginning:

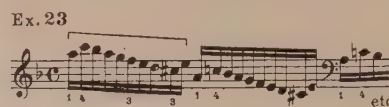


Then practice as indicated. Similarly prac-

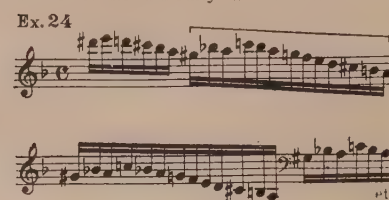
tice the following passage from the same piece:



Speaking of this beautiful piece I should like to offer a bit of advice as to the way in which the two runs, the smooth playing of which the beginner usually finds difficult, should be practiced:



The way in which the passage is here put will show the student at a glance that it consists simply of three identical groups. He should therefore practice the first one until he is absolutely sure of it, after which the playing of the whole passage will offer no difficulty whatsoever:



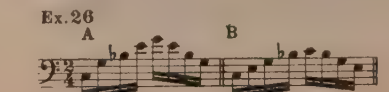
Leaving, to begin with, the first six notes out of sight, the passage again consists simply of group 1 and its several repetitions. Apply to it what has been said about Ex. 23, and only after being able to play it quite smoothly add the first six notes which form, as it were, the introduction to it.

## III. On Sight Reading

THE POWER to read music well at sight is undoubtedly a special gift, many being able to do so without any particular training. At the same time experience proves that this power can be acquired by methodical study. A guide to such study was given me by the well-known fact that many quite mediocre players are comparatively good sight-readers, while many good players are quite mediocre sight-readers. This goes to show that the best technic (great agility and strength of fingers, looseness of hands, arms and shoulders) is not sufficient to make an efficient sightreader, another element entering here, which is too often entirely overlooked and without which good sightreading is an absolute impossibility. This other element is *quickness of eye and the power of taking in whole groups of notes at a glance*. Much that appertains to this question has been already indicated in the above notes and exercises. A knowledge of the elementary laws of harmony will here be of great use. The student who perceives at a glance, for instance, that the notes of an arpeggio are merely those of a common chord or chord of the dominant seventh will be able to indicate the right harmony, even if he should not be able to play at first sight all the notes actually written. For instance he may not be able to play "a":



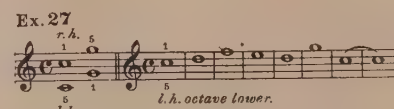
correctly, if the tempo is rather quick, but, seeing that what is meant is merely a C major common chord, he will help himself by playing as in "B" or even "C." Similarly, instead of "A" of the following:



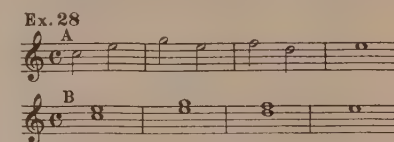
he will play as in "B." That the effect of a thus simplified passage is not anything like that of the original one goes without saying. But—and this is a most important point—the *principal thing in sight-reading is not to play as in a studied piece every note written, but to give first of all clearly and unmistakably the melodic outline and the harmonic filling in*. As to the rest, the player should quickly make sure what is of greater, what of lesser, importance and sacrifice some of the latter for the sake of the former, if he finds it impossible to give the passage in its entirety. In ensemble playing at sight the main thing should be to avoid coming to a dead stop. One should keep on playing even if it is necessary to sacrifice half a measure or a whole one.

The special training of the eye should be begun the moment the pupil has mastered the notes and their value and learned how to hold his hands and use his fingers. It is advisable to start very early playing four hand pieces with the pupil. A considerable literature of pieces exists, in which the pupil's part is of the easiest possible kind, moving within the compass of five notes only and beginning with one single note to each measure. Excellent material of the kind indicated is offered in the six books of easy piano duets by Galluzzi. Other books that would give the needed practice are "Master and Scholar" by Koelling, "Teacher and Pupil" by Löw and a third book also called "Teacher and Pupil" by Koelling.

As a preparatory exercise I offer the following:



Let the pupil first put his hands on the keys as indicated in the beginning; then as soon as he has played the first measure of the exercise put your hand over the following measure and ask if he knows what is coming next. Do this before each new note and he soon will get used to looking forward and preparing beforehand for what is coming. Let the pupil play at first "B":



## How to Start a Class

By A. A. WIHTOL

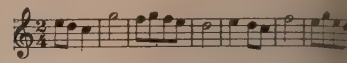
FIRST, OF course, learn thoroughly what you are to teach. If you are an adult, remember, while learning, that you can very well make a living with something else and still advance yourself in music. A machinist, a mail carrier, a truck driver, an elevator operator, a street-car conductor and many other professions give ample opportunity for musical advancement. In starting a class, you must take into consideration a certain period without income from lessons. It is therefore well to plan for an extra income till well started.

Entering the profession of a teacher, you must remember that it is subject to all rules governing good business. A practical course in business salesmanship, getting work, for instance, as house-to-house solicitor in some neighborhood where it would not hurt your musical prospects, will reduce your personal pride, quash your "big head," and give you ability that will come in very handy in getting and keeping pupils in the future.

To get business you have to advertise. But you cannot go and tell people how good you are. Get someone else to canvass the town or neighborhood in which

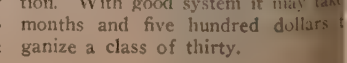
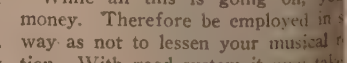
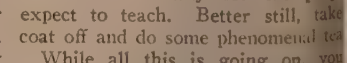
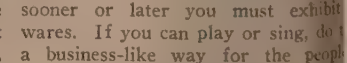
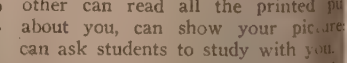
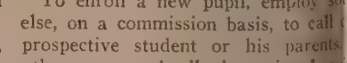
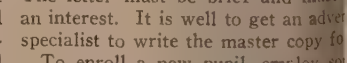
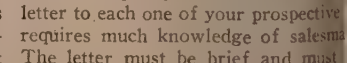
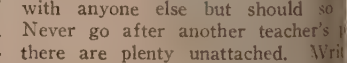
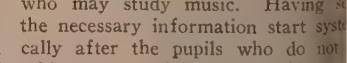
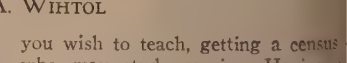
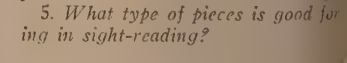
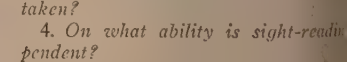
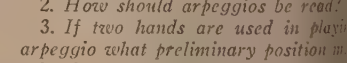
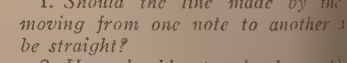
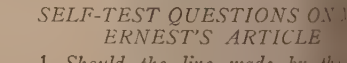
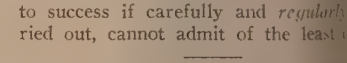
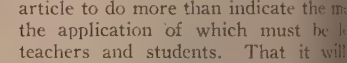
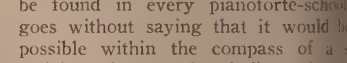
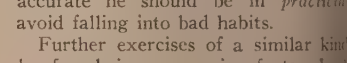
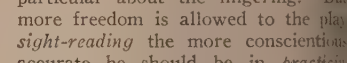
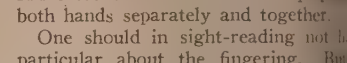
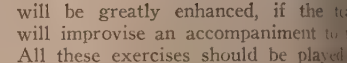
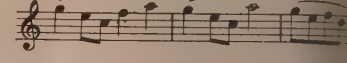
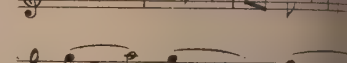
and only then the notes as written under again covering up the second measure soon as the second note of the first is played. Let the pupil practice the following exercises in exactly the same way.

## Ex. 29



The interest of these and the following exercises

## Ex. 30





# Flowers, Music and Sunbeams

A Springtime Playlet

By MAUD S. BARITEAU

## CAST OF CHARACTERS

Earth. A tall girl.  
Spring. Six smaller than Spring.  
Two small boys.  
Three boys taller than Fairies.  
Fairies. A tall girl.  
8, 10 or 12 small children.  
8, 10 or 12 small children.  
8, 10 or 12 small children.  
A little girl.

## STAGE SETTING

Scene, arranged by a dark curtain at back of stage in which tiny lights are cut. A light high up back of it, the effect of stars. Or just a day-glow green branches and trees where there are no "woodsy" scenes.

## COSTUMES

Material as cheese cloth and paper.  
Long flowing green gown of cheese cloth with flowing sleeves. Three flowers in each hand, two red, two blue and one yellow.

Fairies: Crêpe paper dresses, two in blue and two in yellow. Wings may be used if desired. Fairy in white.

Dressed as pages and carry trumpets.

Wearing smocks, one in green, one in violet and a third in orange; carrying a palette and brush. Flowing gown, color, brown; hair red.

Pages: Silver gray crêpe paper for dresses and caps. Slit paper up around bottom of skirt and sleeves; twist tin-foil at the ends of the points and tassel caps, to represent raindrops.

Fairies: Yellow crêpe paper dresses. Pages: carrying wands with sunburst caps.

Crêpe paper dresses in as many colors as desired, to represent flowers; paper flower on the head; also a large flower on a long stem. Sunbeams' wand, only wound in

## MUSIC

Taps! Military March, H. Engel. Played before the curtain is drawn and until Spring and Fairies have entered center of stage, after curtain is

Fields in May, M. L. Preston, for Raindrops (No. 23361).

No Surrender March, R. S. Morrell. For Artist Drill.

Ally Raindrops, George L. Spaulding (No. 5789). Sung by the Raindrops before and while entering.

Reel—Irish Reel, N. Louise. October, 1926 ETUDE or No. 1000. June Magic, E. L. Ashford (No. 1000), for the Raindrop Dance.

774—Pretty Little Wildflowers, by A. Johnson (No. 19774).

Once through for the Sunbeams. Dance in and around, arms raised, gently. Glide to the right then to the left, flitting around each other. As Spring comes over again the Flowers begin the song, and dancing around the Sunbeams until song is completed. Then all are in position for

The Collegians, Richard Ferber,

No. 3375. For drill with Sunbeams and Flowers.

## FOR TOY SYMPHONY OR RHYTHMIC ORCHESTRA

March—Drum, Fife and Trumpet, Frederick A. Franklin.

Waltz—Daffodils Waltz, Frederick A. Franklin.

March—Playtime, A. Louis Scarmolin.

Songs and Reel—Scores may be written for these.

March—Jolly Darkies, Karl Bechter.

(Pages enter first, blowing trumpets and march to center of stage followed by Spring. Then the six Fairies, the first dressed in blue, stands on the right of Spring and holds one end of the blue streamer, the other end of which in Spring's right hand. A yellow Fairy on the left side holds a yellow streamer. The length of the streamers is measured according to distance back of Spring of the second two Fairies, the one in red on the right holds the red streamer; the one in blue, on the left, the blue streamer. Of the last two, the yellow one is on the right, the red on the left. This gives the effect of carrying Spring's train. March to the position shown in the diagram, "A Fairy Dance." Page on the right crosses to opposite side of the stage; the Page on left backs to the side just entered.)

## SPRING AND HER HELPERS

Spring: Last night, dear old Mother Earth said, 'Spring! Winter has been working long and hard. Now it is time for you to summon your helpers and warm and cheer up my children.'

So, bright little fairies, let us dance awhile before the others join us.

Fairy Dance.

Page: (At right; steps forward; bows) Your Majesty, an Artist is waiting to speak with you.

Spring: Bid him enter.

Page: (Steps back to entrance; blows trumpet) Her Majesty Spring awaits you.

Artist: Dressed in green, goes to the throne. Bows) Dear Spring, I must have my colors to mix. All the trees are waiting for their leaves to burst forth.

Spring: Here are your helpers, bright cheery and waiting. (Gives him the streamers of blue and of yellow; the two fairies with Artist in the center step to the center right of the throne.)

Page: (Comes from left entrance to Spring. Bows). Your Majesty, another Artist wishes to speak with you.

Spring: Tell him to enter at once. (Page ushers in Artist.)

Artist: (dressed in violet) Dear Queen, the violets are calling for their pretty new gowns; I must have my fairy helpers.

Spring: They are here waiting for your

summons. (Hands red and blue streamers to the Artist, who, with the second two fairies in red and in blue, goes to the center left.)

Page: (right) Your Majesty, I see another Artist hastening this way. Shall I admit him when he arrives?

Spring: By all means. He is even now late for his colors.

Artist: (Rushes in out of breath; wears an orange frock.) Oh, Spring, the daffodils, tulips and jonquils are all in a temper! They say that I am late.

Spring: Yes, and your helpers are in a hurry to be off.

(Hands last two streamers, red and yellow. The three Artists step to the front center of stage.) Now, quickly, before you leave us mix our colors in a jolly drill.

Artist Drill: (As the circle at the close is being formed, Earth appears in the center, having been out of sight behind the throne or any place from which she can slip easily and unnoticed into the circle.)

Spring: Bare, brown Earth, you are here!

Earth: Yes, Spring, the grasses, the leaves and the flowers are very impatient and have sent me to ask you why the Artists with their fairy helpers are so delayed.

Spring: Make haste! Off with you! And do not forget that the Snow Drops, Violets, Tulips, Daffodils, Crocuses and Hyacinths come first.

(Exeunt Artists and Fairies.)

Spring: (to Earth)—Did you remember to call the Raindrops first? You remember that the gentle Raindrops must first soften the ground and give the grasses and flowers drink.

Mother Earth: Yes, Spring, I called and called them. But they did not come.

Spring: Trumpeters, call the Raindrops; I shall hasten them on their way.

(Pages turn to exits and blow trumpets. Raindrops enter from each side, singing the Rain Song. All gather around Spring.)

Spring: Raindrops, Raindrops, for shame! Why did you not heed mother Earth's call?

A Raindrop: Oh, Spring, please do not scold us! We are so happy practicing a new dance. Now we shall be so good and work so hard and fast, if you will first let us show you how pretty it is.

Spring: All right. If you are sure that you can make up for the time that you have lost.

(Virginia Reel. At the close of the dance, Spring claps her hands. All face her and bow.)

Spring: Fine, fine, merry Raindrops! But Mother Earth is anxiously waiting for you. So hasten away with her. No more time can be lost now. What will the children do if they find no pretty flowers? The birds need the leaves in which to hide their nests. Think if they find only bare brown branches for the homes of their baby birds! And all because you did not come when Mother Earth called you. (Exeunt Mother Earth and Raindrops.)

Spring: (To Pages.) Call the Queen of Fairies.

(Enter Queen with Fairy.)

Queen: Spring, you called me?

Spring: Yes, dear Queen. We need more fairies to help us. Ah! you have one little fairy with you. The Snowdrops



BIRDS, FLOWERS, MUSIC AND SPRING  
From a painting by Walther Firlé



and Easter Lilies will need her. Please, dear Queen, hasten with her and more helpers to our Artists. And here come the Sunbeams to do their work.

(Exeunt Queen and Fairy at left as Page announces the arrival of the Sunbeams.)

**Sunbeams:** (Enter, flitting here and there, gracefully waving arms.)

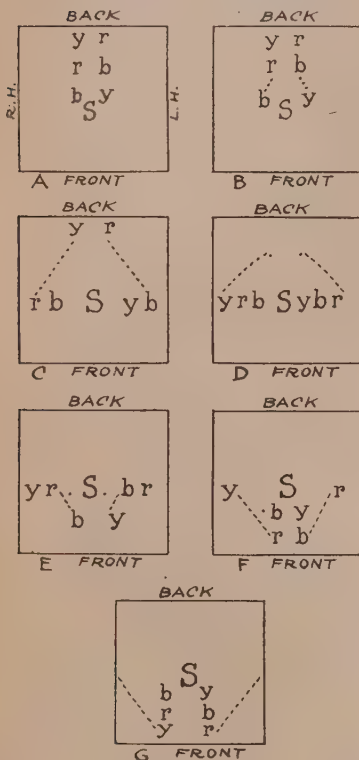
**Flowers:** (Enter soon after, singing a Flower Song. Dance around with the Sunbeams while singing. At the close of the song they hold position called for in the next drill.)

**Drill for Sunbeams and Flowers** (Diagram A).

**Spring:** (As the last Flowers and Sunbeams are leaving the stage, rises and clasps her hands.) For your guidance, dear Father, I thank Thee!

CURTAIN

FAIRY DANCE



**Spring** has a blue, a red, and a yellow streamer in right hand; in left hand a yellow, a blue and a red. **Fairies** in blue and in yellow come first; the next two are in red and blue; the last two in red and yellow. Each holds streamer to match dress; those on the right of **Spring** carry streamers in the left hand and those on the left in the right hand. The music is a waltz.

**A**—Position for dance: S—**Spring**, B—**Fairy** in blue, Y—in yellow, R—in red.

**B**—First two girls waltz forward and curtsy. This takes about three measures.

**C**—Next two girls same, during five measures.

**D**—Last two during about seven measures.

a—The three on each side of **Spring** join hands, raise arms up high, wave streamers forward and backward twice and drop arms. (Use the waltz step forward and back when waving streamers and when turning.)

b—Turn facing away from **Spring** and waltz forward two measures; curtsy on

the third measure; raise arms and wave streamers forward and back twice.

c—Face front and on around facing **Spring**; waltz toward **Spring** and curtsy. Wave streamers again forward and back twice.

**E**—Face front. First girls waltz forward and curtsy to each other during three measures.

**F**—Second girls same, for about five measures.

**G**—Third two girls last, seven measures.

a—Join hands; raise streamers high and wave forward as though to join opposite girls. Wave back. Repeat twice. Drop arms.

b—First girls in yellow and red raise streamer arm and join hands. Then kneel. The other girls wave streamers forward and back. Repeat twice.

c—The next two the same; those standing wave.

d—The last two the same. All kneel during two measures.

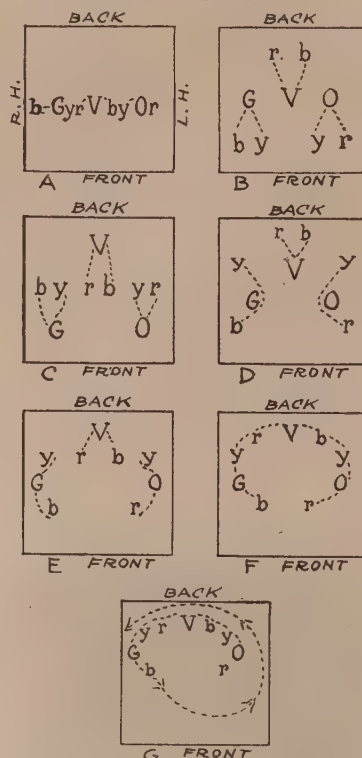
e—The first two now rise and waltz backward to position (D).

f—The next two the same.

g—Then the last two; each curtsy when in position.

h—Then all, **Spring** included, waltz backward to throne. **Spring** is seated, with three girls on each side.

ARTIST DRILL



**A**—Position taken after each **Artist** receives **Fairies** and streamers from **Spring**. Lively march, as a two step.

**B**—Each **Artist** remains in same position, and **Fairies** move to positions as indicated. Each **Fairy** dances around in a small circle and back, arms high with streamers waving.

**C**—**Artists** and **Fairies** reverse positions. They dance around and wave streamers as in (B).

**D**—**Artists** dance to center. **Artists** in violet and **Fairies** reverse positions again, as in (B). **Artists** in green and in orange dance to the center. **Fairies** in yellow stay in nearly the same position. **Fairies** in blue and in red dance to position as in (D).

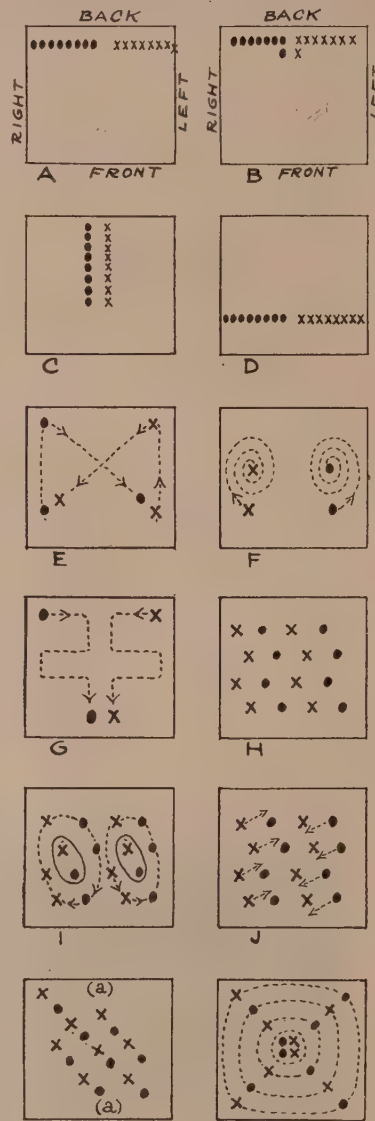
**E**—**Artists** and **Fairies** reverse positions, waving streamers, and dance around in small circle and back.

**F**—**Artists** and **Fairies** (in blue and in red, with **Artists** in green and in orange) hold positions (always keeping step when holding positions) while the two **Fairies** in yellow

low and the two in red and in blue with **Artist** in violet, dance backward toward back corners of stage. This forms a circle and **Mother Earth** appears in this circle. (Music softer while **Spring** and **Mother Earth** talk; **Mother Earth** goes to **Spring**'s side.)

**G**—Then **Fairies** in yellow join hands with next **Fairies** in red and in blue, and **Fairy** in blue, with the **Artist** in green leading, dances in large circle off stage, saluting **Mother Earth** and **Spring** as each passes them.

SUNBEAM AND FLOWER DRILL



**A**—**Flowers** enter from the left side and meet the **Sunbeams**, who flit around in line, as in diagram (A).

**B**—Each couple in turn stops, turns facing **Spring**, curtsies, face front, then take the position as in (B), holding wands to meet. The next couple does the same, then passes under the raised wands of couple one, taking positions next to the first couple. This formation is continued until each couple is in place.

**C**—The first couple drops its wands to the position of a soldier's gun when on guard. It passes down the center under the raised wands to the front of the stage, marks time, turns, **Sunbeam** to the right, **Flower** to the left. This process is repeated for each couple.

**D**—Mark time, turn and march up the side of the stage to the back corners.

**E**—Mark time, turn and go diagonally the stage, **Sunbeams** crossing to the front, **Flowers** to the right front, **Sunbeam** then a **Flower** crossing a center of the stage.

**F**—When near right and left front the **Flowers** and **Sunbeams** start waltzing, then unwinding, returning again back corners, crossing again in the reverse figure (E).

**G**—Mark time. Turn, **Sunbeams** and **Flowers** meeting in front of **Spring**, following figure in this diagram.

From the center front each leader marks time, turns, one to the right and one to the left, march to the front, up the sides to the back and to the center back. **Flowers** and **Sunbeams** go down the center in couple. First couple turns to the right, then to the left and so on, marching front corners, then to the back corners, time well and turn square. Opposite couples meet at center and march four abreast to the position in diagram.

**H**—The two **Flowers** and two **Sunbeams** the first and second rows, right side, four making up the first and second rows, and similar groupings of the third, fourth rows, raise wands to touch, about one measure for marking. Then march around twice in a circle, separate circles are formed. Hold touching throughout, dropping them when in first position again.

Each **Flower** of each row on the side and each **Sunbeam** on the left kneel, holding wands with both hands in front, the ends resting on the floor. The **Sunbeams** in the center of each row toward the **Flowers** on the right, and the **Flowers** in the center of each row toward **Sunbeams** on the left, holding wands over the heads of those kneeling, and taking three measures for kneeling, holding position and rising again. The reverse positions, those kneeling, kneeling and those standing, kneeling, kneeling around them keep positions, with two **Sunbeams** turning a little toward **Flowers** and raising wands to meet. Others mark time, turn and follow rows point. They march once around two, each side. Then, standing still, mark time, turn and march back, wands while marching.

**I**—Each **Flower**, holding wand in hand, the flower resting on the left side beside the face, turns her back each **Sunbeam** at her left, then turn face over the left shoulder smile the **Sunbeam**. The **Sunbeams** turn their wands over the **Flowers** faces of the **Flowers**. Three or four measures. Face front again and wands to gun position.

**J**—**Flowers** on the right and **Sunbeams** on the left move as arrows indicated; remain in position. This gives the position in diagram K.

**K**—Center line of eight remains in place, marking time, while line of four on left side swings around in position, marking time. (See diagram L.) The line of four on the right side swings around. This brings the two marked (a) to center, making the figure of diagram L.

**L**—All go forward, around in a circle, center four take short steps, mostly marking time. The outside row takes steps to keep the lines straight, wands while marching.

Drop wands; form back into figure of A and then into position, diagram C. Close up and march four abreast the front of the stage; one of each group of four turns to the right, the other to the left. Couples go on around, turning corners and marking time.

At the center back of stage the **Flowers** from the left goes first down center; the couple from the right follows and so on with the others. This brings all the **Flowers** in a line, right side and **Sunbeams** on the left side.

At front of the stage **Sunbeams** around to the left, **Flowers** to the right. Raise wands and wave, going to the front corners, up the back, crossing the back, and waving each other. The **Flowers** on the left side and **Sunbeams** on the right side.

# The Romance of the Guitar

By ANDRÉS SEGOVIA

## Sor, Master of the Guitar

THREE OF the 16th century Spanish guitarists whose works are now extant are Luis Milan, Gaspar Sanz and Miguel de Fuenllana. At the end of the 18th century Spain produced not only the greatest guitar composer that has ever lived but one of the greatest of all composers, Ferdinand Sor (1780-1839), who was undoubtedly a great genius and a prodigy. Fetis tells us that he played his own compositions at the age of five years; a little

later he was placed in a monastery at Barcelona to receive a thorough general education and instruction in harmony and composition. There he heard the guitar played by the monks and became so fascinated that he immediately began an assiduous study of it. At the age of sixteen he left the monastery equipped with a technic of the highest order and a profound knowledge of composition and counterpoint. In 1797 he wrote his first opera, 'Telemacco,' which was performed with great success in Barcelona

and later in London. In 1818, during the Peninsular war, he joined the Spanish army and was commissioned as a captain. Later he was compelled to take refuge in France where he met Cherubini and several other great musicians who prevailed upon him to again devote himself to the guitar.

'Sor is known as the precursor of the guitar in England where his playing created a furor. As has been stated before, the lute was very popular there even up to his time, but Londoners had never even

dreamed of the possibilities of the guitar as revealed by Sor. Philip Bone who has done an exhaustive research of the lives of guitarists tells us that Sor was the first to perform at the London Philharmonic Society's concerts in the season of 1827. He also appeared as soloist at the Argyle rooms, playing his own compositions, a *concertante* for the guitar. He electrified his audience by the wonderful command he possessed over his instrument. (Continued on page 452.)

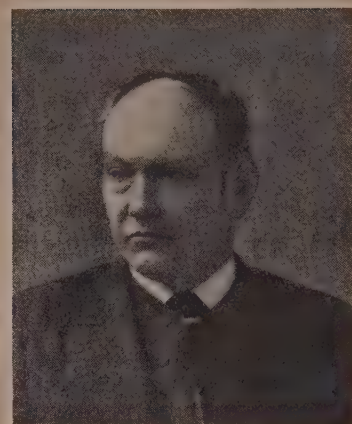


# The Wisdom of a Great Teacher

## Karl Merz

Whose Service and Philosophy Influenced Thousands

By MARION THAYER MACMILLAN



KARL MERZ

ORD TOWN of the State of Ohio, where the grant of land for Miami University was given under the seal of George Washington, the home of a number of interesting people. Here William McGuffey composed famous readers and Langston Hughes was to be efficient. Here Harrison Wood and won Carrie Whitlaw Reid received his education. Swing, our most noted tried and convicted upon uttering Oxford and here, for twenty-five years, lived Karl Merz.

Years ago in Cincinnati, at a wedding of the president of one of the dance companies, a gentleman I fell into conversation exchange. He felt that his own education and college had been wasted, my permanent benefit was consequently I agreed. My scholarship had been much the same as him convinced, however, he took lead, "that the right kind of a teacher with a rich personality, can be the best possible value to a student, such a teacher."

### The Great Teacher

He chatted on, and the matter narrowed until, to our astonishment, that we were both speaking of individual—Karl Merz. He had been a teacher of music at Oxford College and here my companion had studied. To each of us he remained, out of unremembered instructors, a enduring influence.

He mentioned the representative character is gathering because the source of grace to the tribute, this being a man who thus did honor to

While I myself was only fifteen old when I came under Professor Merz, I had some background for my study of music began on my birthday, and for three years as my teacher, while she herself of André, one of the three outstanding teachers of music in Cincinnati. To play for him when I was ten. The following year I was with Armine Doerner and remained in instruction until we removed to my fifteenth year.

I recall the tedious drudgery of with Armine Doerner! He was a strict School. Probably no one of him in emphasis on pure technique, confined, with scarcely an exception the Lebert and Stark exercises as "Inventions." Months upon months spent in achieving just a certain of the hand, for instance, the thumb beneath in running a piece there was not the faintest pressure in the knuckles. It must slip a tiny mouse completely escaping (Perhaps had he put it in that it have taken more interest in the piece!) And phrasing!! All, no

doubt, excellent, but apparently an end in itself. No music, as such. No imagination.

### The Muse in Disgrace

YEARS AFTER, in New York, I went to a Bach Concert given by Doerner and D'Albert, the violinist, and still as I looked at that little dark man, he seemed a mechanism and not a musician. So it was that I lost somewhat of my early enthusiasm for the "heavenly maid," and when my father wished me to take up the work with Karl Merz I was quite indifferent.

Before I describe my first impressions, however, let me add that in Cincinnati I had attended Miss Nourse's School and the Bartholomew School. At both we had Otto Singer for our choral master. These three, André, Doerner, and Singer, were the big men in Cincinnati at that period, and I had had some experience with each of them.

Very vividly I recall my introduction to the never-to-be-forgotten studio of Karl Merz. To my knock on the door, a hearty, generous-sounding voice shouted, "Come in." I opened and stood in a room whose entire furnishing consisted of a piano, a wooden chair, and a big deal table and a step-ladder. Book shelves, filled with books, covered every inch of wall space from floor to ceiling, and I guessed the ladder was for the purpose of reaching the upper shelves. Two large windows let in a stream of light, and one was open perhaps a foot. I suddenly realized that the soft, singing sounds I heard came from wires strung across the opening, upon which the capricious wind was playing.

### The Harp of the Winds

"IS THAT?" I questioned, turning a wondering face to the smiling man in the wooden chair. "Is that—?"

"Yes, that is," he said, "if you mean an aeolian harp. Did you never hear one before?"

"No. I think it's heavenly!"

"I do, too, and I'm glad you like it."

I surveyed the speaker. He was big, his shoulders square and well thrown back, his loose clothes careless and comfortable. With young girl eyes I scanned his face and didn't know what to think of it. He certainly was not handsome and he was "old," nearly fifty; and yet I decided it was a delightful face, and, as he talked to me about music, I thought it more and more so.

On leaving I ventured, "May I look at your books for a moment?"

"Yes, my child. All you want to. Look, and take any that you care for."

"Oh! Here is 'Faust' and 'Immanuel Kant' that Emerson talks about."

"So you read Emerson, my young friend! Is it so?"

"Yes," I replied. "I like Emerson. Do you think I would like Kant?"

"Now I just wonder if perhaps you might," said Professor Merz with a twinkle. "Take him along, anyway, and find out."

"May I take 'Faust,' too?"

"Not that one, for it is in German, and perhaps you do not yet read German. But here is a very fine translation which you may take with pleasure."

At luncheon I gave my father an enthusiastic hug. "I've found a real teacher at last," I exclaimed. "Professor Merz is wonderful. He has an aeolian harp and he loves books; he has hundreds of them. I know I shall get on, now that he is my teacher."

When I appeared for my first lesson, Professor Merz remarked, "Thayer, Miss Marion Thayer, is it? Well, you ought to be able to make music. You have for namesake one of the greatest organists in the country."

"I don't know him, but Eugene Thayer is a connection," I proudly affirmed.

### Eugene II

"WELL, THEN," you shall be the little Eugene—Eugene II, and we shall do great things." After that he always addressed me as Eugene.

The first composition he put before me

was a Mozart sonata. After I had been playing a few moments, he cried, "Stop! Stop! That is not for you. We try something else." Looking through a pile of music, he brought out Chopin's Nocturnes. Then delving into a collection of papers he found a picture of the composer. "See the poetry in this face, Eugene," and he told me the story of Chopin's love for George Sand and the thing of beauty it had become in his music—told it as a romance of haunting loveliness, with no suggestion of the circumstances that made it questionable. I doubt if they entered his mind. So a nocturne was my assignment and, when I had my next lesson, he placed Chopin's portrait on the piano before me and said, "Play, now, Eugene. Play while he listens; and play so you are not ashamed to have him hear." And I played, played, and practiced as I never had before.

Yet, because I naturally love books even more than music, I received the greatest inspiration from our talks upon literature, poetry, philosophy and drama.

"Well, Eugene, what do you think of our friend, Immanuel?"

"I know about the 'Categorical Imperative,' anyway," I replied. And under the kindly and beautiful tutelage of this rare personality I read that winter much of Schiller, a little of Schopenhauer, most of Goethe, all of Heine, as well as Robert Burns and Walt Whitman, both of whom were dear to the German music master's heart.

He was deeply religious and bore a touching love and admiration for this country of his adoption. As a teacher of music *per se*, he must be judged by his own criterion. Music was for all. As necessary to the spirit as air to the lungs. He asked me one day to sing.

"I have no voice, Professor Merz," I protested.

"You speak, Eugene. Anyone who can talk can sing. You wouldn't like to go through life without singing, would you?"

### The Man without a Method

IF HE HAD a "method" he never mentioned it. I do not think it occurred to him that he would turn out numbers of great performers. Just as a teacher of English who loves literature strives to instill that love and a knowledge of its greatest beauties into his students, so Karl Merz wished all to enter into this kingdom of delight with joy and some understanding.

He himself spilled out music of all sorts, simple melodies for simple folk, dance tunes, dirges and some compositions of richness and depth. He had a choral society in the village and all of the men, the merchants, druggists, barbers and bankers—everybody—belonged and sang.

After his day's work was over he would walk up to the village with a basket on his

## KARL MERZ AND THEODORE PRESSER

Karl Merz is identified with *The Etude* in a very significant manner. In addition to having been one of its valued early contributors, he was a great inspiration to the founder of *The Etude*, Mr. Theodore Presser.

Mr. Presser, during his life-time, often told the Editor of *The Etude* of the beautiful outlook on life which Karl Merz possessed and of his native goodness, which was so resplendent that all those who came in contact with him felt just a little better for having known such a man.

Mr. Presser used to tell how he once responded to a notice in a musical paper that had been inserted by Karl Merz, asking for assistance for a poor musician. Mr. Presser, then a poor boy, sent two dollars to Mr. Merz. Later on he called upon Mr. Merz, who was the Professor of Music at Wooster, Ohio, and timidly presented his card. Merz bade him come in, and hugged him upon meeting him for the first time. Mr. Presser was surprised; but Merz explained, "Bless your heart, you are the only one who responded to my appeal for help for that poor musician, and I had to do all the rest myself."

This was one of the early manifestations of the philanthropic ideals of Theodore Presser which led to the creation of one of America's foremost foundations.—EDITOR'S NOTE.



arm. This basket contained two empty beer bottles and, on his return, after a chat with the old German baker and a cigar, he would carry home two full bottles. Often I walked to the village with him. My interest in material goods, always rather faint, vanished through my association with Karl Merz. Economics as the determining factor in human experience would have fallen down, confronted by the conversation of the music teacher and his young disciple. Our thoughts and talks covered a wide field and yet never turned upon the ways and means of acquisition. We were not possessed by "the mania for owning things" and were no more concerned with money than the flowers or the grass. He embodied a rich contentment. He had either flung away ambition or never known its spur. Nor did he show that "human, all too human" craving for recognition that is typical of the artist temperament.

At this same period it was my good fortune to meet a man of national reputation who was spending a summer in our village where he had once lived. He was very kind to me and of about the same age as Professor Merz. One day I heard my mother remark upon the advantage to a young girl of the companionship of two such unusual and gifted personalities.

#### Greatness—Distinction

THIS LEADS me to compare them. How different they were! Sometimes the celebrity spoke very beautifully, but more often he indulged in surface chatter. I was aware of being to him an amusement, a diversion.

With Professor Merz it was not so, and I wondered about him. Was he, too, a great man? What did he do? He wrote music, some of it quite lovely, but not like Beethoven. He edited a musical magazine; he gave occasional lectures and taught a lot of unformed girls to play and to sing! It didn't sound impressive, and yet I was positive that it was a really great man who sat at the deal table in the bare room where the little aeolian harp answered fitfully to the passing breeze. Yes, it was he that was great, not what he did. "To be is greater than to do," I quoted. It was as Emerson said of Washington, "We cannot find the smallest part of his personal weight in the narrative of his exploits." Evidently all great people are not distinguished, I concluded.

Today I recall my association with the cultured gentleman of so wide a reputation

and can find no vestige of any impression he made upon me, other than that of an agreeable experience. On the other hand I am convinced that my life has been different because of the friendship of Karl Merz. He neither flattered nor fondled. Sometimes he, too, laughed at me, but deep down I knew that he granted me a kind of comradeship on terms of equality. His manner seemed to say, "Yes, you little thing; you, too, have a questing spirit. Your mind travels my way. Perhaps I can give you a lift now and then."

In later years I came under the influence of two other great teachers, and I think of them, these three, Karl Merz, Eduard Cary Hayes, and William James, as brilliant shafts of light that permanently illumines the dim passage we call life.



MODERN ART AND MUSIC IN PARIS

From a painting by Jules Emile Zingg, one of the recent acquisitions of the Luxembourg Gallery.

#### SELF-TEST QUESTIONS ON MRS. MACMILLAN'S ARTICLE

1. For what works is Karl Merz best known?
2. What use did Merz make of photographs of the composers?
3. In what other musical activities besides teaching did Karl Merz engage?
4. What, in your opinion, should be the qualities of a great teacher?

a Haydn Symphony with the feeling that an ideal hand is recreating its melodic lyricism into the purest form of loveliness. That is why we found the perpetuation of Haydn's "Clock" Symphony, issued a short time back, so delightful, and also why the lesser known Mozart symphony, the so-called "Haffner," is a thing of endless joy as well as beauty in recording. (Victor set M 65.)

Speaking of 18th Century music—the National Gramophonic Society of London, who have the happy faculty of choosing interesting works that we are unlikely to obtain from the regular companies, have recorded two works, both for piano and flute, Bach's *Sonata in E flat* and Handel's *Sonata No. 3 in G Major*. (Discs Nos. 135, 136 and 137). Both are perfectly played by Kathleen Long, that admirable pianist of whom we have written before, and M. René le Roy, French flutist. Of the two sonatas the Bach is the more impressive with its lovely *Siciliano*, familiar no doubt to many in a rearrangement for violin which is not as appealing as the original, and its two genial allegro movements. On the odd side of this recording, last half of disc 136, M. le Roy plays a clever dance by Honegger called *Goat's Dance*. It is for flute unaccompanied. The Handel sonata is one of happy serenity, a musical expression all too rarely heard.

Another National Gramophonic Society release, records 138 and 139, contains an early Clavier sonata, by Haydn, delightfully interpreted by Miss Long. This pianist who teaches at the Royal College of Music in London plays Haydn's music in precisely the way it should be played. On the odd side of the second disc Miss Long adds Rameau's interesting *Theme and Variations in A minor*.

## Master Discs

### A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "The Bruce, Dept. of Reproduced Music."

THE GRACE and charm of 18th Century music requires an interpreter with an appreciation for detail and perfect rhythm. This Toscanini, the noted Italian conductor, has. Hence one listens to his reading of a Mozart or

Played by the Lener String  
RECENTLY Columbia issued recordings made by the Lener Quartet, an organization of whom previously commented at length are the first of Mozart's quartets to Haydn, the so-called "Hunting" and Brahms' *Third String Quartet*, Opus 67.

Of the two works, the Brahms our attention more immediately, this bright and cheerful quartet has been recorded before. It was the same year as his monumental symphony. If it is less imposing, epoch-making composition, this is understood. At the same time, it is no Brahmsian will wish to miss it. It is one of the most completely perfect of the composer's mind in the chamber music. The "Leners" play well, although it must be admitted will never deem their excellence entirely permissible in Brahms. Columbia set 132.

In the Mozart quartet, a work of lyricism and eloquence combined, the "Leners" happily mated to it. Their performance is thoroughly fulfilling, although it offers no preference the recording already available work (Columbia set 134).

#### Missa Solemnis

GREAT SUFFERING, both sorrow and outer conflict, of the last ten years of Beethoven's life, of it came from his deafness, but Undenially this suffering influenced his composition during his last decade about changes in style, expression, technique. Such a work as his *Missa Solemnis* shows this beyond a doubt its frequent rigidity and almost demands upon the singers. Yet it is one of the most imposing ever written, a work that commands respect and reverence, for there is in it of spiritual and exalted which lift one above all mundane of life.

In bringing out the Polydora of this Mass, originally released many, Brunswick offer an excellent performance of worth and (their album set 17). This recording made by eminent soloists, Brun and his choir, and the Berlin Philharmonic Orchestra. A previous recording during an actual performance in 1891 suffered from extraneous sounds, chosen breaks. These faults are corrected in the present set, but, whereas Spanish performance we found, principals more pleasing, we now, in man set, find the orchestral work praiseworthy.

#### Mengelberg Rides His Horse

WHEN MENGELBERG rides his favorite war-horses in an imposing manner, with a satisfaction and aplomb not unlike Napoleon. Liszt's tone-poems, *Preludes*, and the last three *Telamon* symphonies are four of Mengelberg's steeds. Through long years of association they respond to his manner that has always excited approval. One of the best pieces

(Continued on page 44)

## Wagner and the Ominous Number 13

By LOUIS MINSKY

IT IS A curious fact that Richard Wagner, one of the greatest composers that ever lived, went through life under the shadow of the unlucky number thirteen. His very name carries thirteen letters. This meant that from the day of his christening he was under the jurisdiction of the ill omened number. But he made a success out of life and gave to the world some of the most powerful music and certainly the most powerful operas in existence.

Wagner has often been pointed to, by scoffers of the unlucky number thirteen, as a contrite example that the ill luck of thirteen is a myth. Wagner's life carried not one number thirteen but a prodigious number of them. He was born in 1813, which numbers when added across, give

thirteen. In 1822 he began to attend the Kreuzschule which was one of the famous classical schools of the day in Germany. The numbers of this year when added across also make thirteen.

Wagner composed in all thirteen operas. This had no evil effect on the beauty and power of these works. One of these operas, *Tannhäuser*, was finished on September thirteenth and received its premier performance on March thirteenth in the year 1861.

Number thirteen which had been, we might say, Wagner's lucky number, did not desert the great musician even at his death. Wagner died on February thirteenth. He was the only musician ever beset by so many thirteens; yet his accomplishments have been seldom equalled.

"In some parts of Germany there are no less than five to seven opera-houses within a radius of about fifty miles. True, this fact in itself is not an absolute proof of musicality; but when we take into consideration the addition of a vast number of orchestral, choral and chamber concerts, and recitals of various kinds, we realize that the musical life of Germany is the most complete and many-sided of all countries. The bulk of the German people take music as seriously as the bulk of the English people take cricket or football—a pronouncement which speaks for itself."—CYRIL SCOTT.



# DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly by  
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## How the Teachers May Revise Published Band Arrangements With Particular Reference to School Orchestras

By VICTOR J. GRABEL

(A paper read at the convention of the American Bandmasters Association, Middletown, Ohio, March 13-16).

ING consideration to the ques-  
tion of the revision of band arrange-  
ments it may be essential that we first  
determine the proper place and function  
of the band to better enable us to  
achieve the results to be attained.

To accomplish our purpose it is neces-  
sary to review briefly the development of the  
orchestra and to consider the trend of modern  
orchestration.

The opera and symphony orchestra  
beginning early in the seventeenth  
century with Monteverdi, Scarlatti and  
Bach continued its evolution through  
the eighteenth century with Bach, Handel, Haydn, Bee-  
d Wagner, up to the present era  
with Mahler and Stravinsky. Though the  
function of the orchestra has been  
strengthened to maintain a bal-  
ance between the constantly increasing wood-  
wind and brass sections, the strings  
orchestra are the same as those of  
the opera and Handel. The solo  
part in the orchestra has come  
with the development and improvement  
of the woodwind, brass and per-  
cussion sections. In consequence, modern  
composers rely more and more  
on the woodwind and percussion sections for  
the expression of their artistic inspirations,  
indicating that the band could  
be an adequate medium of expres-  
sion for composers such as Holst,  
Debussy, Respighi.

The band is a most valuable entity  
because of the fact that it includes  
the woodwind and instrument employed in the  
percussion sections of the orches-  
tra. A large number of important voices  
are found there such as alto clarinet, cor-  
net, horn, euphonium, a full comple-  
ment of saxophones and contra-bass sarrus.  
The band has a greater variety  
of voices in the tenor and bass ranges than  
the orchestra possesses.

It is an authoritative and exhaustive  
source of ideas for orchestration,  
with Berlioz and followed by  
Mahler, Forsyth, Rimsky-Korsakov,  
and many other reputable authori-  
ties. The purpose of orchestration is to  
achieve the desired effect by the use of  
various methods of utilizing effectively  
the contrasting voices of the orches-  
tra, individually or in fusion with  
other voices, for the purpose of  
achieving certain pleasing and contrasting  
color, intensity and sonority.

One of the more recent developments of  
orchestration have not been so  
thoroughly explored and mapped, and there  
are but a few works of short length  
on the subject of band arranging.

### Colors of Various Instruments

IT IS OBVIOUS that the bandmaster  
must study the subject of band arrange-  
ments with the same care that the orchestra

conductor studies the intricacies of orches-  
tration. It is essential that the voice of the  
oboe, flute and bassoon be treated with the  
same consideration and care in the band—  
with regard to their intensity of tone, their  
possibility of advantageous mixture with  
other of the more delicate voices—as in the  
orchestra.

These voices are delicate but no less  
important in the color scheme for that reason.  
They should be treated often as indi-  
vidual personalities and brought into the  
foreground with but a very light accompani-  
ment to serve as their background. Too  
often, in the band, they have been written  
for largely in the mass, thus being made to  
“waste their sweetness on the desert air.”

Colors should be made to glow, to fuse,  
to fade, to become subdued or brilliant, to  
become kaleidoscopic, to become an entranc-  
ing sunset sky or morning rainbow—and  
a rainbow without proper coloring is no  
longer a rainbow but, as in the case of  
some bands, merely a dark thundercloud.

Arrangers have often been either indif-  
ferent or ignorant of the medium for which  
they were writing. In many cases they  
were not band conductors and so did not  
have to suffer the painful results of their  
own writing.

Since most of our band literature is de-  
rived from that of the orchestra, the work  
of arranging requires a fine knowledge  
of substitution when transcribing string  
parts or when transferring an operatic  
scene to the band.

We can find a violin solo transferred to  
cornet, a clarinet part to the euphonium or  
saxophone, a tenor solo, indeed even a  
baritone solo, given to the cornet, a flute  
part written for the impossible combination  
of flute and Eb clarinet, English horn solo  
for cornet, a viola part for trombone and  
the drums never supposed to play.

Solo passages are transcribed for the  
full band, and we hear a delicate obbligato  
for oboe allotted to a combination of pic-  
colo, flute, clarinet, saxophone, cornet,  
euphonium and oboe, with an accompani-  
ment by the remaining players of the band.  
What marvelous intelligence and display  
of artistic values! Is it any wonder that  
orchestral people sometimes sneer at the  
band as an organization for artistic ex-  
pression of great music?

### Honor Where Honor Is Due

THE THINKING bandmaster will of  
course refuse to stultify his band by  
the performance of such inartistic trans-  
lations. No more would he consent to use  
a military march for concert purposes with-  
out first modifying the dynamic markings  
and making such changes in instrumental  
combinations as will render it pleasing for  
indoor use. Too often such a number is  
played in concert as though the band was  
on parade, thus degenerating into noise,  
pure and simple—but more simple than pure.

Many military marches, particularly those  
of Sousa, possess more of real musical  
merit than some of the long-winded and  
intricate orchestral tone poems of modern-  
istic manufacture, and they should be  
played in such manner as to present their  
true value.

A question of importance is that of sat-  
isfactory mixtures. In writing for two  
instruments in unison one of which is the  
dominant one and thus apt to absorb the  
other, the weaker may be put an octave  
higher, so as to be reinforced by the over-  
tones of the more dominant. In this way  
the combination may prove admirable. Er-  
rors in this regard, on the part of the ar-  
ranger, should be corrected by the band-  
master.

A correct understanding of the most ef-  
fective use of the various wind instru-  
ments can be attained only by a study of  
orchestration and of examples of such out-  
standing exponents of the art as Mendels-  
sohn, Tchaikovsky and Wagner, after  
which some of the band scoring of Sousa,  
as represented in his suites and other large  
compositions, can be studied to great ad-  
vantage.

### Imported Arrangements

THERE IS little reason for importing  
music of the band repertoire save for  
the consideration that most of the foreign  
publications are made by bandmasters who  
have made a serious study of the art of  
arranging and take pride in their work.  
Being bandmasters they must needs play  
such arrangements as they may make, and  
they wish to be able to do so without em-  
barassment. Such men as Pares, Godfrey  
and Prevost are artists of high rank and  
rare skill. Captain Prevost and Dan God-  
frey have amply demonstrated that a Bach  
fugue can be as effective with a complete  
band as with a symphony orchestra and  
that some things of Richard Strauss are  
even more so.

The ability to transcribe successfully for  
band has come only through intensity of  
purpose and years of study and experi-  
mentation. The careless arranger may se-  
lect an entirely wrong solo voice, or com-  
bination of voices, to express a certain  
mood, and thus an impossible background  
may be provided.

Think of a flute obbligato with an ac-  
companiment of all the clarinets, saxo-  
phones, cornets, horns, bassoon, a touch of  
trombones and tuba, as well as others.  
The only way to remedy the situation is to  
reinforce the flute with the oboe in the  
lower octave and reduce the accompani-  
ment by more than half. This lack of bal-  
ance is a very common fault wherein the ac-  
companiment is so heavy and thick that  
the melody parts are almost entirely ob-  
scured—lost in the fog. In such a case it  
is necessary to prune away most of the  
accompaniment so that the melody will  
have a chance to come into the foreground.

Some arrangers seem to think that be-  
cause substitution is necessary in the case  
of string parts, they must also apply substi-  
tution in the transfer of other orchestral  
parts. It is too obvious that solo parts for  
the flute, oboe, English horn, bassoon, bass  
clarinet and horn should be assigned to the  
same instruments in the great majority of  
cases when transcribing for the band.

In the opening measures of the *Merry  
Wives of Windsor* overture there is a long  
sustained octave C in the upper reaches  
of the violins, with the melody entering at  
the third measure in the basses. This pro-  
duces an ethereal, mystical effect indicative  
of the soft moonlit forest scene. In trans-  
ferring this to the band, why should it be  
found necessary to utilize the cornets in  
these measures and thus resolve the soft  
moonlight into a noon-day glare!

### Subtle Transference

WHY SHOULD the arranger, a little  
later in the movement, assign the  
short descending passage for the two or-  
chestral clarinets to cornets? Why should  
he assign the eight measures of delicate  
oboe melody midway in the *Allegro* to all  
the first clarinets and thus entirely lose the  
beautiful effect desired by the composer?

One authority has suggested the trans-  
fer of all orchestral clarinet parts to the  
saxophones. A brilliant idea, indeed! It  
is true that in some cases an experienced  
orchestrator or arranger might even be  
able to select proper melodic voices, com-  
binations to secure certain colors, more  
effectively than the composer. But in the  
case of a great writer it is generally better  
to rely upon his artistic judgment.

However, we think there could be no  
question as to an improvement when Sousa  
substituted bass clarinet and solo tuba for  
the slow-speaking bassoons in the opening  
of the *Tannhäuser* Overture.

But we would refer to another great  
piece of Wagnerian writing, *Wotan's Fare-  
well from "Die Walküre."* This is a solo  
for a bass-baritone voice in the opera, yet  
in an American band score it is allotted  
chiefly to the cornet—a soprano voice. The  
euphonium, the more rightful choice,  
is playing a part which should have been  
allotted to the clarinet, while an obbligato  
for English horn is assigned to the trom-  
bone. The interweaving harmonic and con-  
trapuntal parts are greatly overloaded and  
*Wotan's Farewell* cannot well be other  
than a really sad incident.

In Beethoven's *Overture to "Leonore"*  
(No. 3) there is, in the opening movement,  
a triplet figure in sixteenths which is tossed  
back and forth between the first and second  
violins. In a certain band arrangement of  
this great overture, the first violin part is  
assigned to the Eb clarinet while the second  
violin is played by all the Bb clarinets—a  
wonderful idea of balance!

(Continued on page 439)





# SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



## Band and Orchestra Teaching

By A Singing Teacher

ONE OF THE very best teachers I ever saw used to teach singing in the upper grades of an eight grade building in Minneapolis. I can see her now, walking calmly around her class, looking smilingly first at one and then another. She never scolded or got excited and about all the teaching she ever did was to say, "Did you see that quarter note? Was that rest in the right place? Show me where you are. Where is that measure you just sang? Did you hear the sopranos? Did you keep with them? Does that sound well? Did you read that expression mark?" These and similar questions she put to pupil after pupil. She was a regular Socrates in petticoats.

All this time the class went calmly and interestedly on. Her pupils were always quick and bright no matter how stupid they were when she took them. Her plan was the finest possible teaching psychology. She rarely, if ever, studied her music beforehand. Instead she told the pupils that the music was on the page and she was ready to be shown what the page said, if they were smart enough to see what it did say.

### An Instrumental Rehearsal

CONTRAST the above with the usual school band or orchestra rehearsal. A new piece has been distributed. The leader gets up in front and begins to beat time, evidently for exercise. The players do not read very well though they have their eyes glued to the music. In fact they are too busy trying to see the printed page to have any sight left to watch the gyrations of the leader. He soon finds out that they are not looking at him. His ear tells him that they are not keeping together, and he begins to count out loud and pound out the time on some resonant piece of furniture.

He hears a wrong tone. He stops the whole ensemble and asks one of the players if he played a certain note. The player says, "Yes." The leader says, "No, you didn't." After a short dispute the leader leaves his throne and gads around to where the offending player sits and says, "Where is that note you played?" The pupil points to it and they finally agree that the pupil has played it incorrectly. This point settled, the leader wanders back to his stand and resumes the useless wavings of the unseen stick until he hears another mistake. Then the performance is repeated.

Such a procedure is the rule and not the exception all over this country even in view of the fact that a few scores are now available. Indeed the few scores available are not widely used. However, with or without a leader's score, the singing teacher such as I have already described has shown the orchestra and band leader a far better way to conduct an instrumental ensemble.

### Misdirected Energy

THE INSTRUMENTAL rehearsal just described is very largely wasted time. The teacher is doing all the work. The pupils do not like it. They would far rather be playing and they resent having to stop for the mistakes of one or two. Instrumental teachers often seem to think that unless they are on the platform the whole thing stops. As a matter of fact more time is wasted in so-called conducting

of ensembles before they are ready for it than in almost any other way. In addition to this wasted time the pupils are being deprived of the very finest ear-training possible, ear-training that is of the gravest importance to any musician.

The singing teacher had the right psychology. She knew the pupils wanted to sing that piece. They did not want to be interrupted and stopped. She just corrected those who made the mistakes and the others went right along. The music sounded better and better the longer they sang. This is real music teaching. This type of work is often found among singing class teachers. It is rarely found among teachers of instrumental ensembles.

### Musicianship in Ensemble Playing

TO MAKE MORE clear the possibilities of the teaching just described let us point out a few of the things good members of any ensemble must be able to do. Also what they must be able to do to educate themselves on the appreciation side.

They must learn to hear the other players as well as themselves. They must be able to hear all the other instruments or parts distinctly, so as to keep with them not only in time but also in tone quality and power. The music from the different choirs must balance. Each part as it plays the tune must come out a little. When it plays the accompaniment it must subside. To do all this the player must hear. He rarely does this. The curious fact has been well established that the player of a one-toned instrument in a band or orchestra hears parts or harmony almost as poorly as the pianist does. This is largely because he has been "led" all the time and has not been allowed (or compelled, as the case may be) to listen to the other parts.

As examples of what may be done along this line the National High School Orchestra often plays, and plays in the most wonderful manner, without a leader. High school choruses in Minneapolis often sing a song at sight without leader or accompaniment and keep together perfectly. Some of the best ones give a very artistic first rendering, words, music and expression, unaccompanied and unaccompanied.

### First Reading Important

IT IS MOST important that pupils hear each other and keep together without help at the first reading of a selection. The first reading, properly done, advances their musicianship farther than many subsequent readings. When a piece has been played once, its value in a certain direction is gone.

The real goal of every educational music ensemble, the ability to interpret a piece of music adequately at the first reading, will never be reached nor even approached as long as the leader tries to do all the reading. This explains the curious phenomenon, often noticed, that a poor musician can often secure higher musicianship from his pupils than can a good musician.

The poor musician, if he is a fine teacher, inspires his pupils to do for themselves. The singing teacher described herein was one of these. She was an indifferent performer on a musical instrument. But as a performer on a class in music education she had few equals.

As a concrete example of good training in ensemble work let us suppose a band of fifty is about to play a new selection. There is no score published for it. The leader may or may not know this piece. He need not look over the music at all previous to teaching it. If he is a true educator and has his players in the right frame of mind they will have confidence in his music reading and in his ability to hear and comprehend what he is listening to.

To start the rehearsal the leader just says, "Play." He does not count aloud beforehand nor does he let the players do so. This kind of a start shows up anything the latter lack in musicianly habits. The first few measures waver a little. They are not keeping together because they are not listening to each other and are not counting the time mentally. Both of these attitudes should be made habitual.

The teacher picks out the worst offender and tells him to listen to the rest and play as they do. If he cannot do this the teacher tells him to stop playing and count aloud until he hears the other players and can count the time they are using. When he can do this he may resume his playing.

### Keeping Together

THE LEADER takes another who is in the same careless fix. Soon the whole band is playing in the same tempo. If the time they are using is too slow the teacher says, "Faster," and the proper tempo is used. The next time these players attempt a new selection they will be able to get together sooner and will be more liable to look at the markings of the piece to see how fast it should be played, instead of having to be reminded by the teacher. After a time, if this plan of starting is rigidly adhered to, the whole band is able to keep together on the very first beat. They have learned one of the most useful things in all ensemble playing. *Play as the rest do.*

The time has been taken care of as a whole. The players are counting the time mentally, know just where they are and are playing more freely. They are swinging on to the goal they would like to reach with uninterrupted playing and a gradual bettering of the performance.

If leaders only realized how players hate to be stopped and how they like being steered, they all would instantly adopt the kind of procedure here outlined and work at it until they and their pupils could do it perfectly. The change for the better in the spirit of the players and in the speed with which beautiful musical results could be obtained would be most heartening to all concerned.

After this short preachment we turn to our band.

### Seating the Players

THE PLAYERS are seated far apart so that the leader can see among them without disturbing them. This wide spaced seating does much for the player as well as for the ensemble. The player is far enough from the other players to hear his own instrument easily. He is near enough to hear theirs. This is for better intonation. Wide spacing is fine for teaching and is fine for musical effects. The resonance around each instrument increases the effect of the whole ensemble. This fact is often lost sight of even when there is space enough for such spreading.

The teacher corrects faulty technique as well as faulty time, notes and expression. These items are very important; none should be overlooked. As he walks among the players the teacher looks at his playing as well as the music. If he is wise he lets his ear look at the music and his eyes look at the players. A cornet player who blows his instrument too hard against the mouthpiece is corrected. A trombone player who sits on the middle of his instrument, breathing with the chest instead of properly, is corrected.

The band plays on.

A horn player is in trouble. "Stop it this way," says the leader. The player goes at it with renewed zeal. The teacher who knows how has helped without "bawling him out" before the crowd and without stopping the music of which he is an interesting part.

The band plays on.

The music gets better and better. The technical kinks are straightened out. The pupils see more and more of the music. The music is all on the page. They need only see and interpret it. After two playings the leader calls for a third. One playing is better than two. Never more than three should be played in the first time a piece is seen. After rehearsals after the pupils play as they are able, the leader will manage to stand and conduct the players in the interpretation of the selection.

### A Harder Piece

ANOTHER NEW piece is started the same way. They come to a place where no one is able to play. They stumble past this place and finish the piece without stopping. They counted through the hard place and learned something about the whole selection.

Back to the beginning again. The hard part is still too hard to play. After another trial or two of the piece, the place only, to make sure that no one can play it, the band is willing to study that passage. They know it is "stumped."

Now is the time for the teacher to change his tactics. There are several ways of getting this difficult passage. It can be given out as home practice. It can be the best way. Or it may be worked out at sectional rehearsals, if the difficulty is confined to one part only. If the

(Continued on page 446)





# The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

## Two-Hour Practice Schedule

am sending in a practice schedule in response to an item in the *ETUDE*. I enjoy reading *Round Table* page. Being a school student as well as a pupil I find that I have to practice early in the morning if I do two hours a day and get tired on time. But I find early morning more profitable than that in afternoon or evening. Here my plan:

M. 6.15—7.30.  
M. 4.15—5.00, or 7.15—8.00  
I choose in this case depends on amount of school studying to be done. I find the latter period preferable.

	Minutes
Scale...	30
Technique...	20
Review...	20
Lessons...	40
Light Reading...	10

Total ... 120 minutes = 2 hours  
Review (C) consists of pieces which I have memorized and enjoy playing; also more important pieces which I keep ready for concert or other work.—S. R. B.

many of our readers, I wonder, do you have courage to begin their practice?

Johnson related that when he was a child he was made to rise at five in the morning every day except Sunday for practice. Result: at nine he played a short work in public. And when he was twelve he completed over fifty compositions, including sonatas, a trio, and pieces for piano and organ and a quartet. All these achievements were the result of a thorough and systematic study.

A carefully planned way in which practice is conducted, you are following a good example. Perseverance in such a way is sure to produce good results. We do not have other practice experience from Round Table members?

## Scrap-Books for Music Teachers

In reply to my request for plans of scrap-books that have been evolved by Round Table readers, I have received the following two letters. The first comes from Hink, of Raymond, South Dakota.

I have been keeping a scrap book some time, material for which I get from *THE ETUDE*.

The first section of the book contains any material and pictures which relate to famous composers, and under each individual and arranged according to his age. I like to hear pieces played over the radio, I like to look at the picture of their composers and recall some of their lives.

Another section is on scales. Any sent by our great musicians, the importance of scale practice, a rule for daily practice—which I follow very closely—and many matters pertaining to scales are included. Briefly mentioning a few items, I may cite chords, fingering, questions and answers particularly appeal to me, the history of Musical Terms, hymn singing, orchestra music, history of music in different countries and programs for personal help. These clippings are kept in a loose-leaf notebook and can thus be referred to at any time. I have received much help from this book.

Second letter, from A. Monestel, of

Ridgewood, New Jersey, shows how somewhat similar materials may be assigned to two separate books:

I have two scrap-books in which I paste each month all the material taken from *THE ETUDE*, as follows:

In the front of one regular school book I paste all articles called "Can you tell?" "Who knows?" "Ask another" and puzzles. Each one is marked with a number. The answers are pasted in the back of the book (turned upside down), with corresponding numbers attached.

The other is a loose-leaf book that cost me but twenty-five cents. In this I paste everything that I find suitable for my pupils to read, also the pictures of musicians, and, of course, the gallery of musical celebrities. The size of this book being 8 by 10½ inches, enough room is afforded for three pictures on each side of the leaf.

I keep these books on the table in my studio for the pupils to read while they are waiting for their lessons.

Both of these letters show how back numbers of magazines, too often stored away in inaccessible places, may become of permanent value if especially useful articles are clipped out and systematically arranged for immediate use. I particularly commend the idea of placing such books under the eyes of the pupils.

May we not have other such suggestions?

## Table Exercises


What table exercises could be used for finger development away from the piano? What published works contain such exercises?—E. J. S.

Almost any simple muscular exercises for the development of arms and fingers may be practiced at a table, especially those concerned with relaxation or forearm rotation. For pure finger work I suggest the "Five Finger Exercises" by A. Schmitt, Op. 16A (Vol. 30 of the Presser Collection). For a book in which muscular exercises are described in detail, see the volume by Tobias Matthay, entitled "Muscular Relaxation Studies."

## Pedals, Scales and Chords

In what grade should a pupil begin the use of the pedal? Also, after a second grade pupil gets through the major scales, should he take up the minors? When should the different chords be taught a young pupil?—Mrs. V. W.

Ordinarily a child should not bother with the pedals until he is able to reach them easily. However, attachments for making the damper pedal higher are, I believe, obtainable.

Generally speaking, a pupil should be well grounded in the elements of notation and technic before complicating matters by introducing the pedal. Perhaps by the middle of the second grade an occasional touch of the pedal may be permitted, where it is evidently an improvement. Teach the pupil then to press down the pedal directly after sounding the note which is to be sustained, and insert the marking  (meaning down, sustain, up) to indicate its exact use.

The simpler minor scales may be taken up by the time a pupil has learned all the major scales beginning on white keys, in order that he may become familiar with their structure as soon as possible. I refer to the scales of A, E, B and D minor

of which he has studied the relative majors. As other major scales are taken up in regular order, he may proceed with their relative minors, G minor after Bb major, C minor after Eb major, and so on.

In a similar manner the pupil may be given exercises on the tonic triad of any key of which he has studied the scale, the triad C, E, G in connection with the scale of C, the triad G, B, D with the scale of G, and the like.

## Practice Schemes

I have as pupils two boys (brothers), one of whom is thirteen and the other seventeen. They are both too lazy to practice.

These boys have fine parents, a nice home and are refined, modest and quiet. I scold them some, yet try to make their lessons interesting and encourage them whenever possible. Music is easy for them, but it takes work. I feel that if their parents cannot make them practice, how can I? Do you think I should tell them to select a different teacher?

—A. M.

Boys love to tackle constructive problems. Ask these lads to put their wits to work and to make out definite practice schemes which they can carry out day by day, as though they were building a house.

A teacher once told me how he once had a boy pupil whose practice was but fitful. So he gave the lad a "stunt" to solve. "Bring to your next lesson," he said, "a daily practice plan which you can follow out in your music work." Next week the boy submitted the following plan, which he had thought out:



"I am to begin with the first measure of my new piece," said the boy, "and learn it thoroughly, together with the first note in the second measure. The same is now to be done with measure 2 and the first note of measure 3. Then measures 1 and 2 are to be put together. Next I shall tackle measure 3, then put it with measure 2, and so on, to the end of the assigned passage."

The plan, which is an excellent one, proved very successful and the boy improved wonderfully in his practice work. Don't give the boys up, but set their brains working on the practice problem!

## A Nervous Pupil

I have a pupil who is near the end of her first year, and who ruins practically every piece or exercise that she tries to work up to a fast rate of speed. Her muscles seem to contract and her hand acquires a jerky movement.

Shall I have her practice forearm rotation, or what, in order to secure the proper relaxation?—Mrs. A. T. M.

Anything that tends to calm the nerves and relax the muscles of this pupil is good. Yes, rotation is excellent drill in this direction. But above all stress relaxing the arm and wrist. See that she holds

down a key with each finger in turn, slowly raising and lowering the wrist as far as it will go while she is doing so. Meanwhile her upper arm should remain loosely at her side.

Also, don't hurry her in the slightest degree. Let her continue to play slowly until she shows a natural disposition to quicken the pace without a flurried effect on her mind. When she reaches this point, keep before her continually the thought of perfect repose.

## Three General Grades

Wishing to systematize my teaching more, I find it necessary to divide my work into primary, intermediate and advanced courses.

Will you kindly tell me with what grades intermediate work is supposed to begin and end?

Many of our Texas schools are giving credits for their courses in music; and I am planning to issue certificates when each division has been satisfactorily completed.—N. B.

Of the ten grades recognized by the Presser Company, a logical division is Primary, Grades 1-3, Intermediate, Grades 4-6, Advanced, Grades 7-9. This leaves Grade 10 as a supplementary course for very advanced students.

For lists of music in the above grades, I may refer you to the booklet "Guide to New Teachers on Teaching the Piano," which may be had, free of charge, on application to the Presser Company. Their "Complete Catalogue of Piano Music" gives the grade of each piano composition which they publish.

## To Count or Not To Count

Should a teacher insist on a pupil's counting aloud at the lesson, if she is shy and self-conscious about it? One of my pupils almost wept when I tried to get her to count aloud. When her mother told her to count aloud at the lesson she answered that she was afraid to.

What is the remedy? We see the command, "Count aloud!" many times, but pupils in general do not like to. I have been teaching several years, and it's the same story. Even after the rhythm has been thoroughly explained they do not want to count aloud.

—J. K. B.

Every pupil should be able to count her music aloud. This does not mean, however, that she should keep the counting always in operation. So soon as you are sure that she understands the rhythm thoroughly, the requirement may be relaxed.

Rhythm comes easily to some pupils, and it is quite unnecessary to keep them always grinding out the beats. With other pupils, however, who have a weak sense of time-divisions, counting must be insisted upon. In such cases the metronome may be called in as a last resort.

Emphasize the matter, however, whenever you start a pupil on new material. Have her drum out any tricky rhythms, perhaps on a table-top or on a single key of the piano, at first counting aloud with her, and then having her count by herself.

One way of teaching the pupil to count aloud is to play her new piece for her while she counts it for you, as though she were the teacher. Having gotten the "hang" of the rhythm in this way, she will find it easier to count to her own performance.



# The Spirit of Pentecost in Music

By REV. FLOYD W. TOMKINS, D. D.

Christian Churches, everywhere, are looking forward with reverent pride to the nineteen hundredth anniversary of the Feast of Pentecost. Therefore, we have persuaded the eminent divine, Rev. Floyd W. Tomkins, D.D., rector of Holy Trinity Church of Philadelphia, who is at the same time a musician and organist of high attainments, to write the following article.

THE NINETEEN-HUNDREDTH Anniversary of the Feast of Pentecost, commonly called Whit-Sunday, calls for a spiritual remembrance. It was the birthday of the Christian Church and as such it has been observed all through the centuries by Christians. Music and art have had a large share in this observance, and yet, while we have our anthems and hymns, we have not given a deserved consideration to the skilled and almost inspired works which have done so much to lift up the souls of believers and to draw to Jesus Christ those who were without the fold. The Holy Spirit brings a message of comfort and also of appeal. The "still, small Voice" speaking to Elijah, which Mendelssohn in his "Oratorio" has so wonderfully phrased, still speaks to the secret conscience, now rebuking and now inspiring. The work of the Holy Spirit is manifold. He leads into all truth. He rebukes, convicts and convinces lovingly but mightily, and the composers of hymns and anthems have richly portrayed His appeals and messages. The dear old hymn of Isaac Watts, *Come, Holy Spirit, Heavenly Dove*, has been finely interpreted by George W. Warren in an anthem-setting which touches the heart. The *Veni Creator Spiritus*, sung at ordination services, has been splendidly interpreted by Attwood and Elvey. Readers of "The Rosary" will recall how the hero is comforted as he sings:

*Anoint and cheer our soiled face  
With the abundance of Thy grace.*

And J. V. Roberts' anthem, *Behold, I send the promise of My Father*, reaches to the hungry soul a cup of blessedness as it phrases the holy service of the promised Comforter. The popular, but never-outworn, *Send out Thy Light*, by Gounod, is like the cry of a heart seeking the radiance of the dawn, while Stainer's *Grieve not the Holy Spirit* at once startles and calls to repentance the careless man who forgets the blessedness of human fellowship.

Such anthems dwell upon the influence of the Holy Spirit. On the other hand the beautiful words of Keble, *When God of old came down from Heaven*, which Stainer has made so real in his anthem-setting *When all the people saw*, teach us the New Testament revelation as distinct from Sinai's terrifying thunder. The Pentecostal truth is also well taught by Martin in his *Veni Sancte Spiritus*, and by Barnby's *King all glorious*, a most appealing anthem.

## The Message of Pentecost

THE MANY-SIDED truth of Pentecost must be realized in our study of Whitsunday music. The Holy Spirit came, first, as a fulfillment of Christ's promise, "I will send another Comforter." Second, He brought a message of unity, the gift of tongues balancing the confusion of the Babel experience. Third, He was to reveal Truth as rapidly as the human could receive and profit thereby. And, fourth, He was to comfort and strengthen the hearts of Christ's children.



THE CELESTIAL CHOIR  
From a painting by E. Sorrel

No language can adequately present this four-fold blessedness, but the tones of music can; and it is a proof of the Holy Spirit's guidance that our composers have so finely grasped the message, following Bible truths and hymns, but treating them with an understanding which leads us to see how music may be considered as the hand-maiden of Christianity.

We must also recognize that an intelligent interpretation, so finely marked by many composers, and a spiritual love and faith on the part of singers and worshippers are essential if we would gain the promised good and ourselves be baptized by the Spirit of God. A certain choir-master at rehearsals reads over the words of an anthem, or asks the choir members to read them aloud, in order to lead them into the meaning of the message. One can readily see how this must result in a full and fair interpretation of the music, and this latter my friend also carries out by showing how theme and harmony and harmonic change enter into the fullness of the anthem, making it an act of worship as well as a faithful rendering of the composition. Perhaps the anthem, "It shall come to pass," by Garrett, suggests how such a study can bring a lesson which shall move the hearts of organist and choir as well as the emotions of the congregation. So also Sullivan's phrasing in the anthem, *I will pour out My Spirit*, when closely studied, can bring a new vision of the great Pentecostal experience.

## Music with its Benison

IT IS WELL for a minister to announce the words of the anthem and to see that it is in harmony with the general teaching of the day and with his sermon. Singing of hymns and anthems is not a mere "preliminary" to preaching, nor is it a small part of public worship. It is, or should be, itself an act of worship and recognized as such.

The message of the preacher when associated in harmony with hymns and anthems has a double appeal. I know a minister who spends hours in the selection of the hymns to be sung at the Sunday services, regarding their teaching and their

power to move the hearts of the worshippers as meeting an opportunity. The same minister also confers with his choir-master in the selection of anthems, that they may harmonize with the hymns and the sermon. Nevin's *Holy Spirit, Truth Divine*, is a good anthem, but if the sermon is on the "Prodigal Son" or the "Good Samaritan" the harmony is broken and an opportunity lost.

May it not be that this care regarding harmony of worship is in itself a call from the Holy Spirit Who is and always has been a divine Power of order and beauty? Did He not "move on the face of the waters" at the creation, and bring order out of chaos? Did He not descend as a Dove upon Jesus Christ after His baptism, while the Father's voice came from Heaven, "Thou art My beloved Son; in Thee I am well pleased"?

So at Pentecost He came to comfort the bereaved apostles and to inspire them for their great work of evangelization. And still He is Guide and Comforter, granting His sevenfold gifts to those who confess Christ as their Savior and Friend. So does Foster in his anthem, "Eye hath not seen," bring a message of harmonious beauty, and Mendelssohn in His "42nd Psalm" tells us of the satisfying strength of Him Who cheers and inspires and reveals.

## A Time for Great Works

ORGANISTS and choirs have a great opportunity as we celebrate this nineteen hundredth anniversary of the Descent of the Holy Spirit. Perhaps some gifted composer may write a new anthem for the celebration. What an opportunity is thus offered! The words of Isaiah (11: 2 and 3) might be woven into the account in Acts (2:1-4). Or the splendid prophecy of Joel (2: 28, 29) might be made a telling message for today. Rev. Rufus C. Zartman has written a fine tract, "Looking toward Pentecost," the reading of which might well inspire a sacred composition appropriate for the time. At all events, may we not hope that this blessed anniversary may inspire both ministers and musicians to bring a message which shall

cause a revival of faith and more perchance, in answer to prayer, lead to an era of peace and holiness and throughout the world?

## ANTHEMS SUITABLE FOR WHITSUNTIDE

All creatures serve Thee.....  
And all the people.....  
And when the Day of Pentecost.....  
As pants the hart.....  
As the hart pants.....  
Behold, I send the promise of my Father.....  
Come, Holy Ghost.....  
Fear not, O Land.....  
Grieve Not the Holy Spirit.....  
It shall come to pass.....  
I will pour My Spirit.....  
O for a closer walk with God.....

O Holy Ghost.....  
O Light everlasting.....  
O send out Thy light.....  
O taste and see.....  
Sing, O heavens.....  
Sing to the Lord a new song.....  
The eyes of all wait upon Thee.....  
The wilderness.....  
Veni, Sancte Spiritus.....  
King all glorious.....  
Come, gracious Spirit.....

Holy Spirit, truth divine.....  
Come, Holy Ghost.....  
Mr. Ralph Kinder adds these and  
God is a Spirit.....  
Holy Father, Great Creator.....  
Additional Anthems for Whitsun are:

God came from Teman.....  
I will pour My Spirit.....  
Let God arise.....  
Let not your heart be troubled.....  
Lord before Thy Footstool.....  
O clap your hands.....  
On Thee each living soul.....

## When the Ivories Break a Laugh

By W. O. EDWARDS

A LAUGH is the most beautiful occurring spontaneously in Nature. Listen to a good laughter and see cannot imitate on the piano his (usually her) happy trills and sudden crescendos and diminutions, full nuances, delicate pauses of moment and rollicking down-scalings. They are all there, but it is laugh in the heart to bring out on the keyboard. See to it that it is heart first of all.

\*In these items the same text has musical setting by the composers named.



## MEDITATION

C. S. MORRISON, Op. 90

Great favorite. Grade 3½

Largo M.M. ♩ = 56

The first section of the musical score is in 4/4 time, marked 'Largo' with a tempo of 56 beats per minute. It consists of two systems of staves. The first system begins with a treble and bass staff in G major, featuring a piano (pp) dynamic and a crescendo (cresc.) leading to a forte (f) section with a ritardando (rit.) and a final diminuendo (dim.). The second system continues the melody and accompaniment, with dynamics including pp, cresc., f, dim., p, and pp. The key signature changes to G minor in the final measures of the first section.

Moderato M.M. ♩ = 132

The second section is in 2/4 time, marked 'Moderato' with a tempo of 132 beats per minute. It consists of two systems of staves. The first system begins with a treble and bass staff in G major, featuring a forte (f) dynamic and a crescendo (cresc.) leading to a forte (f) section with a ritardando (rit.) and a final diminuendo (dim.). The second system continues the melody and accompaniment, with dynamics including pp, cresc., f, dim., p, and pp. The key signature changes to G minor in the final measures of the second section.

Largo M.M. ♩ = 56

The third section is in 4/4 time, marked 'Largo' with a tempo of 56 beats per minute. It consists of two systems of staves. The first system begins with a treble and bass staff in G major, featuring a piano (pp) dynamic and a crescendo (cresc.) leading to a forte (f) section with a ritardando (rit.) and a final diminuendo (dim.). The second system continues the melody and accompaniment, with dynamics including pp, cresc., f, dim., p, and pp. The key signature changes to G minor in the final measures of the third section.



Allegro M.M. ♩ = 100

8

*p*

*f*

*dim.*

*p*

*cresc.*

*f*

*dim.*

*p*

*slower and softer, dying away*

## DANCING DRYADS

Gracefully melodious. 3/4

Allegro commodo M.M. ♩ = 108

FREDERICK KE

*p*

*p 3 grazioso*

*p dolce*

*p*

*cresc.*

*ritard.*

*p*

*f*



here go back to sign and play to *Fine*, then play *Trio*



## THE MAGIC OF NIGHT

## A SOUVENIR

CLARENCE KOHLM

A very melodious new drawing room piece. Grade 4

Andante con molto espressione

melodia ben marcato

cresc.

rit.

a tempo

To Coda

l. h.

Poco agitato

marcato

f

sfz

Agitato

cresc.

p

sfz

Calmato

cantabile

a tempo

sfz

Lento con espressione

rit.

CODA

p

con tenerezza smorzando

pp



# ON THE VILLAGE GREEN

JUNE 1930

Page 40

WILLIAM BAINES

Moderato M.M. ♩ = 96

*mf* *rit.* *a tempo* *mf* *p* *TRIO risoluto* *f* *ff* *mf* *Fine of Trio* *(D.C.)* *p* *D.C. Trio \**

Go back to Trio and play to Fine of Trio; then go to the beginning and play to Fine.



SYLVIA'S DREAM  
VALSE

ADAM GEIB

Tempo di Valse M. M.  $\text{♩} = 72$ 

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Tempo di Valse M. M.  $\text{♩} = 72$ '. The score is divided into several systems, each with a treble and bass staff. Dynamics include *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), *sf* (sforzando), *ff* (fortissimo), and *riten.* (ritardando). Fingerings are indicated by numbers 1-5. The score includes various musical notations such as slurs, ties, and accidentals. A section marked 'Poco più mosso' begins with a double bar line and a key signature change to two flats (B-flat and E-flat). The score concludes with a 'Fine' marking and a 'Trio' section indicated by a double bar line and a key signature change to one flat (B-flat).



This page contains a piano etude with the following musical features:

- Staff 1 (Treble):** Starts with a forte (*f*) dynamic and a series of chords. It includes a section marked *espressivo* with a repeat sign and a second ending. Dynamics range from *f* to *p*.
- Staff 2 (Bass):** Accompanies the first staff, featuring a series of chords and a section marked *p* with a *cresc.* (crescendo) marking. It ends with a *f marcato* section.
- Staff 3 (Treble):** Continues the melodic line with various fingerings (e.g., 1-2, 1, 2, 3, 4, 5) and dynamics including *f* and *mp*.
- Staff 4 (Bass):** Provides harmonic support with chords and a *f marcato* section followed by a *cresc.* marking.
- Staff 5 (Treble):** Features a *ff* (fortissimo) dynamic and a section marked *espress.* (espressivo). It includes a *p dolce* (piano dolce) section.
- Staff 6 (Bass):** Accompanies the fifth staff, with a *p* dynamic and a *dolce* section.
- Staff 7 (Treble):** Continues the melodic line with a *cresc.* marking and a *p* dynamic.
- Staff 8 (Bass):** Accompanies the seventh staff, ending with a *D.C.* (Da Capo) instruction.



In a popular dance rhythm.  
Grade 3.

# LA BAILARINA

THE SPANISH DANCER

WALLACE A. JOHNSON, Op.

Vivace M.M. ♩ = 144

The musical score for 'La Bailarina' is written for piano. It begins with a tempo marking of 'Vivace M.M. ♩ = 144'. The key signature has two sharps (F# and C#), and the time signature is 3/8. The score is divided into seven systems, each with a treble and bass staff. The music features a variety of rhythmic patterns, including triplets and slurs. Dynamic markings are used throughout to indicate volume changes: *f* (forte), *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), *poco* (poco), *ff* (fortissimo), and *marcato*. The score concludes with a final cadence in the seventh system.



## MINUET A L'ANTICO

W. C. E. SEEBOECK

of the most popular piano solos. Grade 6.

Poco Allegro

*mf molto leggiero*

*poco marcato*

*brillante*

*mf*

*Last time to Coda*

*sfp*

*f*

*f*

*sfp*

*sfp*

*p*

*pp*

*sfp*



A brilliant solo piece, from the  
"Louisiana Suite." A clever treatment  
of Dixie. Grade 6.

## CARNIVAL IN NEW ORLEANS

Alla burla con brio M.M. ♩ = 138

WALTER NIEMANN, Op. 97, N.

a) "Dixie Land" Dan Emmet



tempo, energico e ben ritmico ♩=100

sfz mf p string. molto

a tempo con fuoco string. molto sfz pp p

poco più mosso stacc. e legg. pp scherz. p

poco più mosso pp

più espr. mp p

più tranquillo espr. p stacc.

molto stacc. e scherz. più p dol. espr. p



*poco**rit.**a tempo*

First system of musical notation. The piano staff (top) begins with a *poco* tempo marking, followed by a *rit.* (ritardando) and then *a tempo*. Dynamics include *p* (piano), *dol.* (dolce), and *dim.* (diminuendo). The bass staff (bottom) features a steady eighth-note accompaniment.

*animando**più**a**marc.*

Second system of musical notation. The piano staff continues with *animando*, *più*, and *a* markings. Dynamics include *pp* (pianissimo) and *marc.* (marcato). The bass staff includes the instruction *(sempre poco marc.)* and *pp ma marc.* (pianissimo but marcato). A *cresc.* (crescendo) marking is also present.

Third system of musical notation. The piano staff includes *ed* (e), *animando*, *più*, *a*, and *più* markings. Dynamics include *p* (piano) and *molto string.* (molto stringendo). The bass staff includes *con fuoco* and *impetuoso* markings.

Fourth system of musical notation. The piano staff includes *impetuoso* and *ff* (fortissimo) markings. The bass staff includes *ff* (fortissimo), *secco*, and *più ff* (più fortissimo) markings.

Tempo I. M.M. ♩ = 112-120

Fifth system of musical notation. The piano staff includes *l.h.* (left hand) and *pp stacc.* (pianissimo staccato) markings. The bass staff includes *pp* (pianissimo) and *stacc.* (staccato) markings.

Sixth system of musical notation. The piano staff includes *più*, *a*, *più*, *animando*, and *e* markings. Dynamics include *mp* (mezzo-piano), *rinforzando*, and *p* (piano). The bass staff includes *mp* (mezzo-piano), *marc.* (marcato), and *mf* (mezzo-forte) markings.

Seventh system of musical notation. The piano staff includes *molto* and *al rigore di tempo, ma con molto fuoco* markings. Dynamics include *ff* (fortissimo), *glissando*, and *fff* (fortississimo). The bass staff includes *ff* (fortissimo), *marcatiss.* (marcatissimo), and *fff* (fortississimo) markings.





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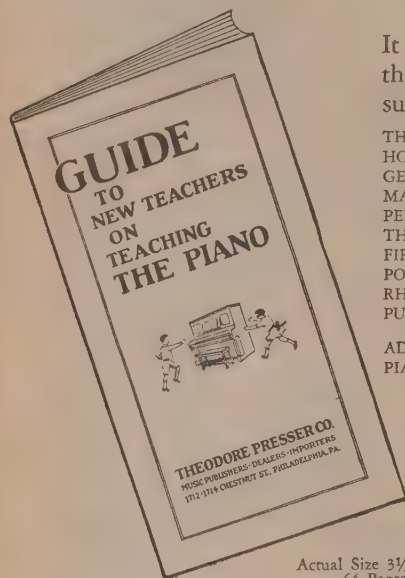
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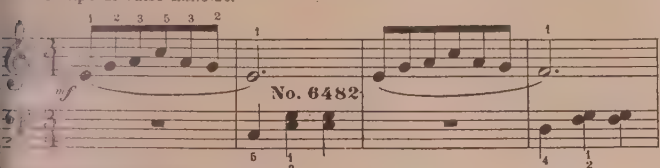
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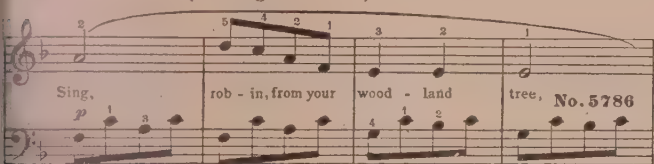
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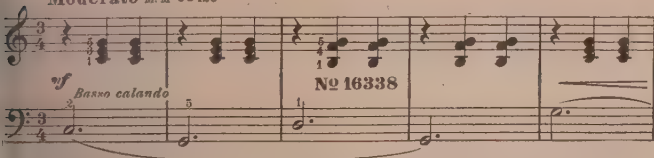
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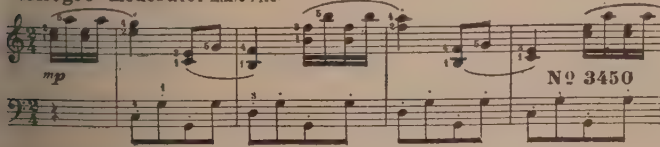
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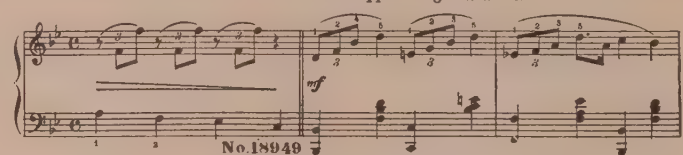
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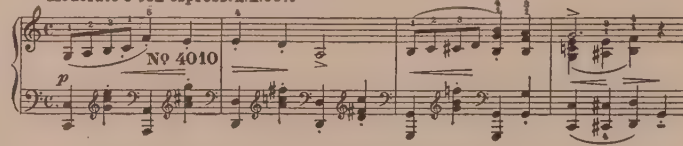
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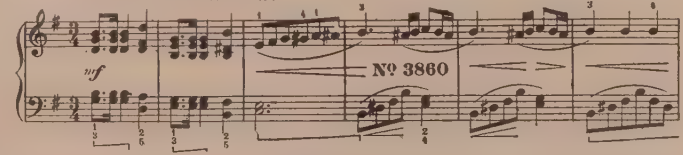
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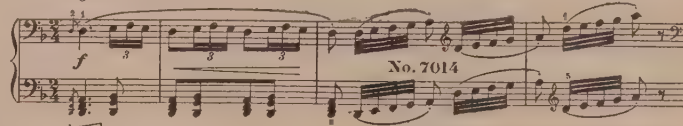
Poco moderato. M.M. ♩ = 112



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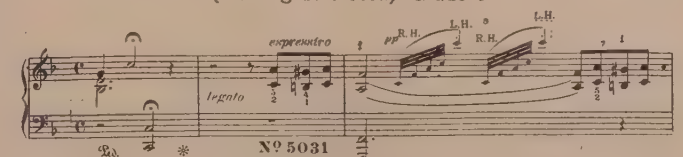
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Allegretto. M.M. ♩ = 132.



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- |                                   |                                    |
|-----------------------------------|------------------------------------|
| <input type="checkbox"/> Banjo    | <input type="checkbox"/> Drum      |
| <input type="checkbox"/> Cello    | <input type="checkbox"/> Guitar    |
| <input type="checkbox"/> Clarinet | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Cornet   | <input type="checkbox"/> Violin    |

## 3. How long have you had your present piano? What make?

## 4. Do you own a radio? What make?

## 5. Do you own a phonograph? What make?

## 6. How did you spend your vacation last year?

(Check)

- ☐ Summer School  
☐ Travel in U. S.  
☐ Travel Abroad

## 7. Are you married? Approximate age? How many children in family? Approximate ages?

## 8. What is the profession or occupation of the head of your household?

## 9. Do you rent or own your home? Approximate value?

## 10. Do you own an automobile? What make?

## 11. How long has THE ETUDE come to your home?

## 12. Please indicate in which line of musical endeavor you are specializing.

- |   |   |
|---|---|
| <input type="checkbox"/> Music Supervisor | <input type="checkbox"/> Violinist                |
| <input type="checkbox"/> ..... Teacher    | <input type="checkbox"/> Organist                 |
| <input type="checkbox"/> Singer           | <input type="checkbox"/> Band or Orchestra Member |

(Optional) Name

Address

## QUESTION AND ANSWER DEPARTMENT

Conducted By ARTHUR DE GUICHARD



NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS OF THE INQUIRER. ONLY INITIALS OR PSEUDONYM GIVEN, WILL BE PUBLISHED WITH QUESTIONS.

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### The Highest Recorded Note by a Soprano Voice.

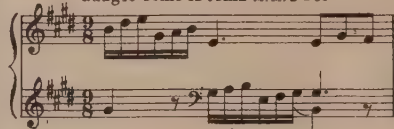
Q. What is the highest note sung by a soprano?—S. S., Rhode Island.

A. The highest recorded note sung by a soprano was the note C in *altissima* (that is, the C above the fifth ledger line in the soprano clef), performed in 1770, by Lucrezia Agujari, called "La Bastardella," at Parma, Italy, in the presence of Mozart, who recorded the fact.

### Andante of Sonata, Op. 109 (Var. IV.), L. van Beethoven.

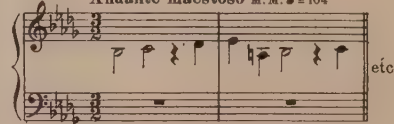
Q. I am much puzzled by certain metronome markings. Should the beat in the following:

Ex. 1 *Un poco meno andante cio un poco piu adagio come il tema* M.M.  $\text{♩} = 50$



be a dotted quarter-note? As the movement is rather adagio, the marking of  $\text{♩} = 50$  seems to make it too fast. 2. Also in Ex. 2

Ex. 2 *Andante maestoso* M.M.  $\text{♩} = 104$

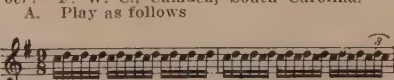


am I correct in counting two for each beat, as the M.M. is set for quarters? 3. Could you also give me a definition of "cio"? If there is any charge, please advise me, that I may remit immediately.—E. M. C., P. Q., Canada.

A. 1. The metronome mark should be (M.M.  $\text{♩} = 50$ )—*Etwas langsamer als das Thema*, somewhat slower than the theme (or subject). Count one for each dotted quarter-note, according to the amended M.M. beat. 2. Count one for each half-note as indicated by the signature  $\frac{3}{2}$ . 3. *Cio* means "that is" or "this is." This is a little slower (*piu adagio*) than the theme ( $\text{♩} = 50$ ).—There is no "charge" whatever; we are very pleased to assist you.

### Two-part Invention, No. 10, J. S. Bach.

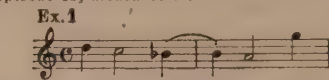
Q. Please enlighten me as to the proper execution of the trill in measures 20-21, Bach's "Two-part Invention," No. 10. I presume two notes are to be played to each eighth-note of the bass. But would not three notes (c, d, c) be played to the last count in measure 21 when going down to the trill on B in measure 22? Also I am uncertain about the last count in measure 21, and would much appreciate it if you would enlighten me. What speed would be advisable for this number?—F. W. C., Camden, South Carolina.



making the last eighth-note count of measure 21 a triplet. This simplifies your counting. The pace for the number is *Vivace* = M.M.  $\text{♩} = 92$ .

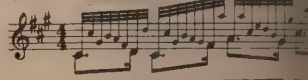
### Sonata in C, Op. 2, No. 3, L. van Beethoven.

Q. 1. The following measures are from the Beethoven Sonata, Op. 2, No. 3, 1st movement, Episode II, measures 5-6.



Is the B flat of measure 6 repeated or is it held and then released on the count of 2? 2. Prelude, Op. 28, No. 8, Frederic Chopin. The second beat group in the 6th measure

Ex. 2



does not follow the pattern used in the composition, that is, repeating octave the second strong note of the measure. This is the only place in the whole piece the pattern is changed. Is this not a misprint?—J. M. S., La Grange, N.Y.

A. 1. The B flat of measure 6, Op. 28, No. 8, is not repeated, but released on the eighth-note of the bass; a similar occurs at measures 11-12 and is similarly. 2. At a first glance you would seem to be justified, but a closer examination shows that the right-hand part to change at the end of group 2 from a skip of a tenth because the measure has moved up another fourth to a trill, thus maintaining the same melodic figure, very cleverly. Compare this with the 14th measure further on, where you will find them identical. Far from incorrect or a misprint, Chopin is most masterly manner, kept the same pattern, from beginning to end, meeting with the requirements of his throughout.

### J. S. Bach's Two-part Invention, No. 5, in E flat.

Q. 1. In Bach's "Two-part Invention, No. 5, in E flat major," measures 1, 2, similar passages, must the last mordent come together with the other or immediately before the other? 2. In the same piece, last measure are the hands played together?—W. R. Texas.

A. 1. In each case the initial, last note of the mordent is played first, and with the other hand.

Ex. 1



2. The *acciaccatura* in the last measure of the right-hand

Ex. 2 A *molto rit.*



B *molto rit.*

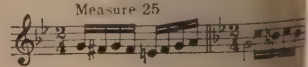


is played as a sixty-fourth note (two sixteenth notes) before the third beat (E flat in both hands).

### Nocturne, Op. 50, No. 1, Krzyzaniak.

Q. Please tell me how to play this Nocturne. 2. Are the accidentals in the major and minor scales correctly? 3. Do you know where I could get musical setting for "Thanx you for your aid"? Thank you for your aid.—B. California.

A. 1. Play the trills as follows:



Measure 25

But I notice that you have wrong the pedal markings. In the chord marked the pedal should be maintained there is a change of harmony. You care must always be not to let chords clash; therefore, do not let a chord be held over into another to which it is foreign. 2. You are quite correctly written; but why the minor? You have given only the (relative) minors, ignoring the most important. 3. "Thanx you for your aid" by William Cullen Bryant, music by Joseph Mosenthal, may be found from any good music dealer.



## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

Words by  
WASHINGTON HALL  
(Upton Close)

MY HEART IS A HAVEN

Music by  
IRVING A. STEINEL

*Andante tranquillo*

*l.h.* *legato*

1. When moon-beams lie  
2. If wish-es *l.h.* came

shim - 'ring Up - on the wa - ters blue, My thoughts go a -  
true, dear, *l.h.* Your life - would be all song, And ro - ses *l.h.* be

*dolce* *rit.* *a tempo*

wan - d'ring, My dear, to you. My But dream-boats go sail - ing, Sent  
scat - tered, *l.h.* your way a - - - long; shad - ows *l.h.* will come, love, *l.h.* And

*dolce* *rit.* *a tempo*

forth - at Love's be - hest, All la - den with thoughts, dear, From one who loves you  
storms will veil the blue, But my heart *l.h.* is a hav - en, That waits to shel - ter

*ten.* *ten.*

*Fine* *D.S. ♯*

best.  
you.



## FATHER OF LIFE

AVE GALBRAITH

J. LAMONT GALBRAITH

Andante religioso

1. Fa - ther of Life, we  
3. Fa - ther of Life, we

pray to Thee a - lone, ——— Know-ing Thy Heart, through Christ, ——— the glo - rious Son.  
pray to Thee a - lone, ——— Know-ing Thy Heart, through Christ, ——— the glo - rious Son.

Show us Thy truth, that we may know the way To blaze it forth for those whose foot - steps  
So we shall search, like pil-grims from a - far, Till through night's mist shall gleam the morn-ing

stray, for those whose foot - steps stray.

2. Give us Thy Light, that dark-ened eyes may see, And glad-ly strive to vis - ion on - ly

*Andante religioso*  
*f*  
*riten.*  
*mf*  
*mf*  
*poco accel.*  
*riten.*  
*poco accel.*  
*riten.*  
*Last time to Coda a tempo*  
*a tempo*  
*f*  
*dim. e riten.*  
*p*  
*cresc.*  
*p*  
*cresc.*



*f* *p espress.*

Thee; Fill us with Love, to com-fort those who sigh, That

they may learn our God to glo - - ri - fy.

*p* *col canto* *p espress.*

D.S. 

*f* *dim.* *ten.*

*Red.* *Red.*

**CODA**

So we shall search, like pil-grims from a - far, Till through the mist shall

*riten. molto* *f*

gleam the morn-ing star, shall gleam the morn - ing star.

*riten. molto* *f* *ff* *rall.*



## CONCERT WALTZ

IN D

T. D. WILLIAMS

Brilliant but not difficult.

Tempo Waltz

VIOLIN

PIANO

The musical score is written for Violin and Piano. The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into four systems, each with a Violin staff and a Piano grand staff (treble and bass clef). The Violin part begins with a rest, followed by a series of eighth and sixteenth notes, including triplets and slurs. The Piano part starts with a melody in the right hand and a bass line in the left hand, featuring chords and triplets. Dynamics include *mf* (mezzo-forte), *rit.* (ritardando), *a tempo*, *f* (forte), and *p* (piano). The score includes various musical notations such as slurs, ties, and fingerings.



Sul A. - - - - -

*f*

*rit.*

*a tempo*

*f*

*ten.*

Sul G

*p*

*Fine*

*p*

*cresc.*

*f*

*molto rit.*

*cresc.*

*f*

*rit.* D. S. S.



# TO THE FRONT

Imitate the swing of a full band. Grade 3.

Energico M.M. ♩.=120

## SECONDO

F. A. CL

This image shows a page of musical notation for a piano piece. The notation is arranged in systems, each consisting of a grand staff (treble and bass clefs). The music features complex rhythmic patterns, including many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano) are used throughout. There are also articulation instructions like *Fine* and *non legato*. The notation includes various fingerings and slurs, indicating a technically demanding piece. The page is numbered '1' in the top right corner.



# TO THE FRONT

Energico M.M. ♩ = 120

PRIMO

F. A. CLARK

The musical score is written for a single melodic line (PRIMO) in 8/8 time. The key signature has two flats (B-flat major). The tempo is marked 'Energico M.M. ♩ = 120'. The score begins with a forte (*f*) dynamic and includes various musical ornaments such as triplets and slurs. Dynamics fluctuate throughout, including mezzo-forte (*mf*), fortissimo (*ff*), piano (*p*), and crescendos. The piece ends with a 'Fine' marking and a double bar line.



## SWING SONG

JAMES R. GILL

Allegretto M. M. ♩ = 84

Manuals

Pedal

Sw. Add Vox Humana, Flute 4'

Swell: Gedeckt

Add Vox Celeste

*ritard.**a tempo*

Pedal: Bourdon 16'

Choir: Flutes 8 &amp; 4'

Choir

Swell *poco*

Add Bourdon 16'

*a tempo*Sw. off  
Vox Humana

Poco meno mosso

*poco ritard.**a tempo**Fine*Choir: coupled  
to Swell

2

Great: Gemshorn coupled  
Sw. & Ch. with Flute 4'

(Solo Flutes 8'

Sw.

Sw.

Gt.

Sw. *ritard.*off  
to



ent freedom work in the *Trio*. Grade 2.Tempo di Valse M.M.  $\text{♩} = 54$ \*  
DAFFODILS  
WALTZ

GRACE E. M. WAITE

The musical score for 'Daffodils' is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The piece is marked 'Tempo di Valse' with a metronome marking of 54. The score is divided into several systems, each containing a piano staff and a bass staff. The piano staff features various musical notations including dynamics (p, mf, f, rit., cresc., a tempo), articulation (accents, slurs), and fingerings (1, 2, 3, 4, 5). The bass staff features various musical notations including dynamics (p, mf, f, rit., cresc., a tempo), articulation (accents, slurs), and fingerings (1, 2, 3, 4, 5). The piece concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction.



## THE HUMMING BIRD

With the right hand part all in "five-finger" groups. Grade 2.

Allegro M.M.  $\text{♩} = 72$ 

CHARLES E. OVER

mf

a tempo mp

f

dim. e poco rit.

a tempo mp

Fine p

rit.



## LITTLE TIDDLEWINKS

AT PLAY

Wm CAVEN BARRON

in "interlocking" style. Grade 2½.

Joyously

*moderately loud* *daintily* *slower* *questioningly* *answering back* *loudly* *slower* *faster* *Fine* *Tired, draggingly* *slow* *slow* *moderately loud* *D.C.*

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## THE LITTLE RED SOLDIER

A soldier bold and brave is he,  
None so fine on land or sea;  
With gritted teeth and loaded gun  
He rests not till the Victory's won.

M. L. PRESTON

Tempo di Marcia

*mf* *p* *mf* *f* *p* *rit* *Fine* *a tempo* *f* *p* *D.C.*

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## MINUET

A study in accent and in the correct timing of half beats. Grade 2. IN G

J. S. B.

Allegretto M.M.  $\text{♩} = 66$ 

## CRADLE SONG

On the E, A and D strings. Grade 1.

CUTHBERT HA

Andante tranquillo



# EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

h, by C. S. Morrison.

son lives in Grand Haven, Michigan. en a quantity of excellent band music, any highly successful piano composition present number is for the most part sive, though there are times, when e feelings produces *forte* measures. no difficulties in the student's path es the final section; here the tempo *allegro*, and the right hand is called epeated sixteenths almost to the end. This is where absolute relaxation is. Without it the performer—however done thus far—will experience great. We would suggest that the right hand eiced separately, and slowly enough an watch your right wrist constantly is not becoming tense. Also it a itself up or down, but should ree as possible. The hand, however, fr

Dryads, by Frederick Keats.

seal nymphs, gay sprites whom t but in whom many of us be- e them—perhaps in some Irish e abundant in that country—at their e dainty, of course, and includes e *Andado* means at a conveniently fast

"mece," frankly, and through- e obey the finger markings, if you e triplets sound even and smooth. n to the pupil's progress, which e sets up, cannot be too greatly e four the accented chords in the e should receive due emphasis. The sec- e finds us in G minor, the relative of e. The new rhythmic feature now in- ean eighth rest in the right hand part e of each measure. The trio com- e another rhythmic pattern, but this is e throughout the section.

ic of Night, by Clarence Kohl-

you could all hear Mr. Kohlmann's eation of this very original and po- tion. You would marvel at the deli- touch, but more so at the skillful eies the rhythm in what we know as eanner. To play *The Magic of Night* e strict time would be its ruination. e has tried, by the use of several e to show just where the changes in e occur and their exact nature. All e notes but one in the first measure ephasized as indicated. *Lusingando* e singly.

Village Green, by William

s, a resident of Roslindale, Massachu- e composer of many successful piano e as *The Camel Train*, creates a e atmosphere in this composition as e German in his dances of old e themes are pretty and graceful, e try maidens who are supposed to be e them. The principal melody, in G e specially appealing. Play it in a care- ees eight to twelve of the second sec- eod bring out the left hand part very e effect is that of a tiny musette in e accompaniment, drumming away on just eakes one think of bagpipes. e coda, played rapidly, doubtless pic- e of the dancers.

Dream, by Adam Geibel.

ibel, a Philadelphian, is one of the e musicians—such as Alfred Hollins, E- e Perry and Louis Vienne—for whom eght constituted no barrier to a success- e music. He has composed prolifically efer forms and is a clever melodist. eant waltz is strikingly tuneful. e narration between one section and e always clear, this being a considerable eulent in his interpretation. The e first section is indicated metronomically e; a dotted half equals 72. The tempo e section is slightly faster than this, e-flat section slightly slower. e *ritissimo* on *violate* at the coda gives e superlative force, and tells us to play e test speed we can command, provided e for a minute sacrifice perfect clarity.

ina, by Wallace A. Johnson.

dances are usually either very lan- e else exceedingly animated. This one e the latter class. In measures ten to e left hand takes the leading rôle for e tying a little phrase which imitates e preceding phrase in the right hand. e of the melody from one hand to eurs frequently during the piece. See e discover in just what places. e triplets scattered about through the e may recall our pointing out, in a e, that these are constantly found in e.

L'Antico, by W. C. E. See-

re to reduce the right hand part to e fully you would see at once how much e the composer has employed to adorn

it. Runs, trills, and turns—the last often known as *gruppetti*—are to be seen aplenty in this minuet, and lend an especially airy and dainty character. They must be played with a very light touch, like most ornamentation.

The title means "Minuet in Olden Style." In the second and third measures do not fail to slur the notes so marked in the left hand part. It is just such small details as these which will give distinction to your playing. In the graceful section in D major—the subdominant—there are several chords to be played *mezzo staccato*, this being indicated by the use of both dots and a slur. Notes or chords played *mezzo staccato* are always given about three-fourths their normal value.

This is an excellent recital piece.

Carnival in New Orleans, by Walter Niemann.

A biographical sketch of this brilliant German composer was given in these columns in the issue containing his composition, *The Mississippi Steamboat's In Sight*. Both that piece and the present one are from his delightful "Louisiana Suite," based upon popular Southern melodies. Here we find a most original treatment of the song *Dirie Land*, and also a very lovely theme which is Herr Niemann's own and which serves as contrast material.

Several of the Italian directions appearing in this piece will need explanation. *Alla burla* means in a comic or playful manner. *Con brio*, doubtless more familiar, means with life and energy. *Al rigore di tempo* directs us to play in strict time. *Secco* really means "dry;" notes so marked are to be played in a simple, short way, often without any emphasis. *Scherzando* is jokingly, or playfully. Suppose you were to write down, in a vertical list, the various succeeding volume indications of the piece. You would be surprised at the number of them, and would find yourself "checking up" to determine how many had remained unnoticed till then. Playing loudly or softly is merely a matter of touch, as we all are aware, and is determined by the height and force of the finger stroke.

For the section in G, a mellow, round tone is necessary.

My Heart is a Haven, by Irving A. Steinel.

The composer makes splendid use of the rhythm:

Sing this number slowly, smoothly and quietly. Its tunefulness seems bound to win your audience who, we wager, will not be satisfied unless you sing it twice over.

We are particularly struck with the closing lines of the lyric:

But my heart is a haven  
That waits to shelter you.

Radio singers ought to find this song definitely adapted to their use.

Father of Life, by J. Lamont Galbraith.

Mr. Galbraith, who lives in Richmond, Virginia, is too well known to singers to need any introduction. Here is one of his latest sacred songs, and in it he reaches greater heights of devotional intensity than ever before. In the clause "that we may know the way to blaze it forth for those whose footsteps stray," if possible no breath should be taken. However, if need be, a very quick breath can be snatched after the word "forth." The poem of the song is an inspiring one, and must be studied with the usual care.

The range of the voice part, covering only a ninth, will be appreciated by singers with voices which extend neither very high nor very low.

Concert Waltz in D, by T. D. Williams.

Mr. Williams' violin compositions are always most playable, and this *Concert Waltz* is no exception. In form it partakes of the *rondo*, the main theme in D major recurring on several occasions. There is some easy double stopping, in the latter, which will delight the listeners; and also there is a brief section in which the rich, low notes of the G string are featured. Notice especially the brilliant coda of this waltz.

How plainly do we see, written all over this piece, the warning sign: *Lazy Fingers Need Not Apply!*

To the Front, by F. A. Clark.

A short biographical notice of this composer appeared in these notes recently. This four-hand march, with its band effects and its tremendous nerve, will be the delight of duet players. Its themes are all good, and are well distributed between the performers. The great "march king" himself seldom wrote more pulse-quickening tunes.

The bridge section, in G minor, is very adroit and "lands" us back smoothly at the restatement of the first section.

Swing Song, by James R. Gillette.

Mr. Gillette is at the head of the department of music of a college at Northfield, Minnesota. Although he writes music of many types, he has won his reputation mostly through his organ pieces. This *Swing Song* shows his fine feeling for form and his great gift for melody. The movement of the first theme approximates roughly the movement of the swing: that is, the first phrase curves upward, the next downward, and so forth.

The registration has been carefully planned by the composer, and on the great majority of organs it can be carried out to the letter. If you do not have a Gedeck on your Swell use the Stopped Diapason.



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# THE SINGER'S ETUDE

Edited for June by  
PERLEY DUNN ALDRICH

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS SINGERS DEPARTMENT  
"A SINGER'S ETUDE" COMPLETE IN ITSELF

## Tone Quality, Not Compass, Makes the Voice

IT IS BY their tone qualities that voices are classified, not by their compasses.

For example, a high lyric baritone or baritone tenor (what the French sometimes call baritone Martin) is not really a tenor although part of the compass—the upper notes—may be tenor in quality. Indeed such a voice may be developed in many cases into a tenor by investing the upper register with as fine a tenor quality as possible and eliminating the baritone quality, as far as possible, from the lower notes.

The same is true of the lyric mezzo soprano. The upper notes have a soprano quality and the lower ones the deeper quality of a low voice. These voices, too, may be changed to higher ones, many times, with great success. But effort to change voices, with either man or woman, must fail in some cases. And the failure is invariably laid on the doorstep of the teacher.

That it is a great temptation to develop the upper register of these difficult voices is not to be denied, for otherwise they have no commercial value. It is rarely possible, however, to develop them into low voices, for the vocal cords are not large enough to give forth the graver sounds. This brings us to the point of this article. Each voice has a weight and color of its own. Generally it will not respond to an effort to make it bigger or to change its color. If it is a colorature soprano voice, it must inevitably stay so, however much the singer may dislike it. To try to give it a depth and sonority foreign to its nature is to destroy its beauty. It is equally true that the dramatic voice must not expect the limpid beauty of the lovely lyric voice, nor its agility.

### Developing Natural Beauty

THE GREAT school of singing is that which develops the natural beauty of the voice in the class to which it belongs. One great difficulty lies in finding what one might call the central beauty of the voice. This is usually concealed from the hearer by a bad emission of the notes. All false efforts in the flow of the notes must be eliminated before the tones which mark off the proper registers shine forth in their natural beauty. To acquire this natural flow of the voice much careful study and practice must be engaged in on the part of both teacher and pupil. Nor will the teacher help in bringing this to pass, no matter how excellent a musician he may be, no matter how well he may play the organ, the piano or fiddle, if he has not the sensitive ear for vocal sound, the chief equipment of the great singing master.

### Traceries of Thought

UNHAPPILY, or perhaps happily, the vocal processes are so subtle—so indescribably delicate—they cannot be described as can, for instance, the use of hand and arm in piano playing. The only means by which the singing master can tell when the voice is flowing correctly and beautifully is by his ear; and if his ear be not sensitively attuned to vocal beauty fine results need not be expected.

What is vocal tone? Air set into vibration by that wonderful machinery with which Nature endows man. We have a pair of bellows in the chest—the lungs. In the larynx in the throat we have the two vocal bands, white as the teeth, which vibrate when set in motion by the breath. This initial sound would not amount to much if it were not for the resonance chambers—the pharynx, the mouth, nasal

passages and the antrums (the resonance chambers in the bones of the face). Tone is the result of the vibration of the vocal cords amplified and modified by the resonance chambers.

To obtain the most perfect results there must be nothing to interfere with the perfect flow of sound on the part of the tongue or palate. All the parts of the vocal machinery must be perfectly functioning. Tonsils may swell and obstruct the palate. The antrums may not be shaped correctly or may become diseased. The hard palate may not be perfect in shape. In fact, a dozen things may prevent the voice from giving forth lovely sounds and yet not be traceable in the slightest degree to a fault of the singer. We must suppose that the beautiful singer has a perfect vocal equipment, that the Patti and Melbas of the vocal art will always have a perfect vocal machine. But hundreds of others may also learn to produce tones of beauty and expressiveness if they will submit to the—shall I say drudgery?—of learning to sing beautifully.

### "Who Sings Beautifully Sings a Long Time"

WE CANNOT change our vocal machinery but we can learn to use it in an artistic way. Our greatest trouble in learning to sing is that we interfere with nature by trying to deliver tones that do not leave the sensitive machinery the necessary freedom to work properly. This results in nasal sounds, guttural sounds, white, somber, heady and what-not sounds. Or, to turn the statement about, we interfere with the delicate action of the vocal machinery in such a way that beautiful tone is impossible.

After all, the chief equipment of the

singer is beautiful tone. All good voices always have and always will have fully. Each one will have his own compass and quality; but it will be beautiful. Perhaps it is fair to say that vocal art in this hectic era has been its search after beautiful tone in order to sing loud and to sing ugly. There is less seeking after beauty for the sake of beauty, and it is a serious loss to the art of song. "Chi va piano va sano e lontano" goes softly goes safely and a famous dictum of the masters.

It does take a long time to learn to sing beautifully, but it is not worth the effort. It learns to sing beautifully the so much longer that it pays, in satisfaction, but in the good realm. Plançon, the greatest of them, said to a friend of mine had gone over "Faust" with a young man, remember—don't you voice all away the first two years.

To be sure many people do not know the difference between good singing and the public is now accustomed much bad that it might not know the difference were both offered to it. A known musical critic in New York recently wrote: If Jean de Reszka could come back in their place at the Metropolitan the public is accustomed so much bad singing that they know the difference between the y-z (tenor) and a-b-c (soprano).

To me the art of singing is to produce a beautiful tone, tone which expresses beauty and which thrills the listener by its charm. The singer who can produce a beautiful tone will be sure of a long career.

## Don't Dodge Drudgery

Extracts from a Sermon by Rev. William C. Gannett

OUR prime elements are due to our drudgery. I mean that literally. The fundamentals which underlie all fineness and without which no other culture worth the winning is even possible are all made possible by drudgery. Among such basic virtues—and what names are more familiar?—are power of attention, power of industry, promptitude in beginning work, method and accuracy and despatch in doing work, perseverance, courage before difficulties, cheer under straining burdens, self-control, self-denial and temperance. These are the prime qualities; these the fundamentals. Reading, writing and arithmetic are very handy, but these fundamentals of a man are handier to have, worth more, worth more than Latin and Greek and French and German and art-history and wax flowers and travels in Europe added together. All these are the decorations of a man or woman: even reading and writing are but conveniences: those

other things are the indispensables. They make one's sit-fast strength and one's active momentum, whatsoever and wheresoever the lot in life be, be it wealth or poverty, city or country, library or workshop. These qualities make the solid substance of one's self.

Then beyond all books, beyond all class work at the school, beyond all special opportunities of what I call my "education," it is this drill and pressure of my daily task that is my great schoolmaster. My daily task, whatever it be, that is what mainly educates me.

We can add right here this fact, and practically it is a very important fact to girls and boys as ambitious as they ought to be: the higher our ideals, the more we need those foundation habits strong.

"Genius is patience," said Sir Isaac Newton. "The Prime Minister's secret is patience," said Mr. Pitt, the great Prime Minister

of England. Who, think you, wrote, "My imagination would never have served me as it has but for the habit of commonplace, humble, patient, daily, toiling, drudging attention"? It was Charles Dickens. Not "How much talent have I?" but "How much will have I to use the talent that I have?" is the main question. Not "How much do I know?" but "How much do I do with what I know?"

Men may be divided into two classes, those who have a "one thing," and those who have no "one thing" to do, those with aim and those without aim in their lives. Practically it turns out that almost all of the success and therefore the greater part of the happiness goes to the first class. The aim in life is what the backbone is in the body; without it we are invertebrate, belong to some lower order of being not yet man.

Drudgery is the gray Angel of Success.

The main secret of any success worth to rejoice in is in that Angel's key.

To lay the firm foundations in order even to win success in life, we must drudge. But we can be artists in our daily task. And at that we brighten.

It was Michelangelo who said that makes the soul so pure, so religious endeavor to create something perfect. God is perfection, and whoever it strives for something that is perfect. True painting is only an image of perfection, a shadow of the perfection which he paints, a melody, after harmony." The great masters in music, the great masters in calligraphy, would echo Michelangelo.

The smallest roadside pool has its reflection from heaven and its gleam from earth and can hold the stars in its bosom.



ocean. Even so the humblest woman can live splendidly. You ever read George Eliot's poem "Stradivarius?" Stradivarius was an old violin maker whose violins, centuries old, are worth almost light in gold today. Says Stradivarius the poem:

*And slacked,  
O God—since he is fullest good—  
A blank instead of violins.*

### Blessed Be Drudgery!

than twenty-five years ago Rev. Gannett, of Rochester, a most full, preached a sermon on "Blessed Drudgery." It has been borne in upon us what a splendid text this is for those who are striving for a career. For other many singers feel that possession of a fine voice is all they need for a career and that by some magical means the kind-hearted Gatti-Casazza can get them at the proper moment with their repose upon a golden platter for them to seize. All they expect is to reach out the hand and take it. But, strange as it may appear, it does not transpire, and every teacher knows that his best voices are the greatest disappointments. They do the drudgery necessary for a career is, indeed, blessed, for it eliminates the lazy and shiftless and opens a way for the serious student who, perhaps, is quite so gifted by nature. In the end place, the one who perseveres in edifice upon the rock of efficiency is prepared to weather all storms of adversity. His spiritual forces are so strong that he does not topple under the first wind of adversity. Instead, he grows from strength to strength. He once suggested to a young man that he put in a great deal of practice every day. His reply was that it was necessary, for his people would not believe it. A ten cent prophet could

*He could not make Antonio Stradivari's violins*

*Without Antonio."*

"Blessed be Drudgery!" For thrice it blesses us: it gives us the fundamental qualities of manhood and womanhood; it gives us success in the things we have to do; and it makes us, if we choose, artists—artists within, whatever our outward work may be. Blessed be Drudgery, the secret of all culture!

have foretold what would happen to him. The first gentle zephyr felled him over for good and all.

No one denies that it is drudgery to sing over scales and exercises every day, to keep refreshing the old repertoire and to add new pieces. A singer in these days is supposed to sing with facility in four languages. It is drudgery to keep them well in hand and ready to use. But then, if one does not care enough for his art to do the drudgery of it, why try to be an artist?

There is delight in the drudgery of acquisition. Day by day, month by month, the singer who will do the work finds his vocal equipment more and more responsive to his command. What was impossible last month becomes easy this month. Nordica was a success, not only because she had a good voice. Nine-tenths of her success was work, work, WORK. David Bispham was an incredible worker. Clarence Whitehill spent years in the small opera houses of Europe doing drudgery before he became known. Only recently Geraldine Farrar, in an interview in the "New York Times," said: "The great difficulty with the American singers was that they would not go through the drudgery of a thorough foundation"—or words to that effect. Of course, if Susie is only going to sing at home for papa and mamma, it does not matter how she sings, for the doting parents are going to like it anyway. But, for those who take their talent seriously, I say again, *Blessed be Drudgery!*

### Enunciation and Tone Color

By WILBUR A. SKILES

ny singers would sing fewer of exercises, which cause themselves and their hearers distress, and devote more of their time to the study of beautiful poems and passages from literature, both their voices and enunciation would be benefited. The strain of too much singing of passages is the source of nodules and cartilages of the larynx, with all attendant troubles to the voice. It is the thing the singer must not waste. Of course he must know direct this energy when the time comes; and practice is necessary to achieve this ability. Hours and scales and technical exercises, only consume great quantities

of energy that might be better used. Sing; sing not too much; but sing correctly at this time. Then devote a goodly share of time to the acquiring of a beautiful delivery of the literary text.

As already said, give much time and thought to the reading aloud of good texts. Such phrases as "The dark and deep blue sea" are excellent for the creating of the darker tone colors. By simply speaking these words over and over, in a solemn yet beautiful and resonant tone, this desirable quality will be acquired by the voice, for both speaking and singing. Especially is this true if such words as "deep" are given with the throat well relaxed and open and at the same time with a liberal amount of chest resonance.

### Diction and Breathing

By HOMER HENLEY

T diction, which may be said to be the right tone placement, and free-throat and tongue for the perfect vowel and consonant, can result only in correct manner of breathing; and every excellent reason that the conventional are never right of themselves. The breathing be right before or right breathing brings about a condition favorable for the freedom of the voice.

As to correct breathing taking care of itself, so it will, if it chances to be right in the individual by nature. But if it chances to be wrong in the individual, then nothing will be right with that individual's singing until his wrong breathing is made right.

And it may be added that experienced teachers of the voice find very few individuals in whom right breathing is "naturally" right.

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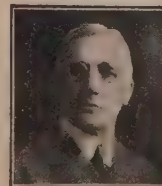
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# THE ORGANIST'S ETUDE

Edited for June by  
ROLAND DIGGLE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT  
"AN ORGANIST'S ETUDE" COMPLETE IN ITSELF

THE ORGANIST who is also choir-master is finding his rightful place in the church's organization. With his enlarged field of activities come added responsibilities which, if he is to be true to his ideals, must be met and overcome. The problems of every organist are necessarily unique, but there are a number of fundamental points which apply more or less to all.

There is no profession in which versatility and mental balance are of such great benefit as in that of the modern organist. The very fact that we are able to do one thing fairly well often enables us to perform other duties less to our liking. We may like to play the organ best, or we may prefer the training of the choir. Whichever it is, our success depends largely upon our power of self-criticism. The man or woman who can stand off on Monday morning and truly criticize the work of the previous day soon finds that as the months go by there is less and less to criticize.

The great curse of the profession is getting into a rut, becoming self-satisfied. So often excellent men go far in the profession and then come to a standstill—brilliant people whom we expect to go to the top, but who fall by the wayside simply because they fail to keep alight the spark of their enthusiasm.

As a minister of music the organist's success depends absolutely and entirely on himself. No teacher can help him unless he uses the God-given power to help himself. Certainly, talent helps, personality helps, experience helps; but the thing that brings him success is his will power to set himself the highest goal and never rest until he reaches it.

No organist should allow a day to go by without some practice. In this day of electric heaters there are few places where it is not possible for him to get in some daily practice during the greater part of the year. Let him put the practice period at the minimum of one hour a day. To get the best value from it there should be a plan of work. On Monday he might concentrate on a Bach number in conjunction with a work in larger form, perhaps a

## The Ministry of Music

### Its Problems and Responsibilities

Widor symphony or a Rheinberger sonata. These works are of a grade of difficulty that require months of study. Every organist should be working at something that he feels is far beyond his present abilities. Then, on mastering it, the feeling of having done something that was thought impossible is incentive to even bigger things. Tuesday is given to the organ numbers for the following Sunday. On Wednesday the Bach is reviewed and the organ music for the church services two weeks ahead is practiced. On Thursday, the sonata (practiced on Monday) may be reviewed and the coming Sunday's service material, anthems, hymns and solos, gone over. Friday, the organ numbers for the coming Sunday and the Sunday following may be played. Saturday may be saved for general review.

### Technic and Repertoire

IF THIS SCHEDULE is followed faithfully, not only for a month or so but regularly year after year, the results are tremendous. One not only builds up a splendid repertoire of worth while music, but one also goes from strength to greater strength with each new achievement.

With such a plan it is not long before the little ditties which the organist has been giving to the congregation give place to real organ music; his own outlook is enlarged and, unconsciously, perhaps, he is adding to the spiritual strength of the church.

Now for the duties of choirmaster. The choir usually gives an indication of the character of the choirmaster. If the practices are made really interesting and instructive they are bound to have a stimulating effect on the choir, and eventually this

makes itself felt in the congregation. Again the whole church is benefited.

The great majority of choirmasters have to manage with one practice each week, which should be not longer than an hour and a half. How can he make the best of this comparatively short time? Unless he has an exceptional band of singers he should give the first ten minutes to a sort of vocal "work-out." One of the best books for this is "A Handbook for Choralists," by Harvey Grace. It contains hints on sight singing, choral technic and expression, and has some thirty studies that are excellent.

The next twenty minutes are spent on the service material—hymns, responses. The choir shows its training really in the way in which it sings the hymns. The choirmaster must watch carefully for such things as rhythm and diction. Above all he should avoid any attempt at intimate expression. A large congregation dislikes a sudden drop from loud to soft and resents any subsequent coaxing by choir and organist for fear it will again be caught napping. It is the organist's duty to help the congregation in the hymns, even if in order to do so he has to sacrifice finer instincts such as one would use in accompanying an expressive anthem. If possible he should have someone play a hymn for him once in a while so that he can listen from the back of the church. He will find in nine cases out of ten that the faults that stand out most will be those connected with time.

It is a pity that this rhythmless kind of playing is so common for it is the direct cause of much of the poor congregational singing. Be we organist or choirmaster, let us remember that rhythm is the soul of music and that we must impart this to our

choir before our hymn singing reaches a high level toward which we strive.

### Practice and Attendance

THE REMAINING hour is the anthems and special music should be kept in practice Sundays ahead. First, the Sundays are done; then any new work is practiced several times; lastly, the music for the next Sunday is practiced. In this choir member has a good knowledge of music even if he has to be absent from practice for a week. What rule one have for choir attendance? but one that the writer uses: if a member is absent from practice two weeks in a row he can not sing in the next Sunday without permission of the choirmaster.

Before the practice starts the choir should be all placed ready. If the choirmaster exactly what he wants there is of any time being lost between the choir and the organist. Nothing is worse than a long delay in practice with little accomplished. The choirmaster will become impatient with the choir because it does not carry out his wishes, when, as a matter of fact, he has not made clear what he really requires. He should know his music thoroughly and attempt to teach it to his choir. He should pick out the special difficulties and be ready to give a clear explanation of what he wants and how he wishes it done.

When looking for new music for the church and the ability of the choir should be kept in mind. The choir should never be content to stand still. New work should be an advance on what is already being done. The way it is kept enthusiastic. The most important part of the organist's job is as a "Minister of Music." He should be judged by what he makes others do, rather than by what he does himself. The organist counts more with the congregation than the choir. If it is a success the organist gets the credit. If not, he gets the blame. It means hard work, many discouragements and much soul searching. But the right sort of enthusiasm and an organist (and choirmaster) finds the road to success lies in the development of his choir.

## Congregational Hymn Singing

ONE OF THE organist's responsibilities as a Minister of Music is to lead the congregation into taking a more active part in the worship of the church. It matters not how excellent the choir is, if the congregation is not taking an active part in the singing of the hymns the singing is a failure.

Perhaps a personal experience with a non-singing congregation may prove helpful. The church in question seated about four hundred. The congregation had gone serenely on its way with the choir doing all the work until a change of ministers brought about a change in policy. After the first Sunday this minister came to the writer who was serving as organist and informed him that it was up to him to

make the congregation sing or make room for someone who could. He promised his help and plans were made accordingly.

The next Sunday the minister and the writer chose St. Ann's for the experiment, and the minister announced that the hymn would be sung by the congregation alone. It was a sorry business, but it showed that the congregation had musical possibilities if they could but be brought out. For the next three months one hymn was sung in unison by the congregation at every service. Suitable tunes of modest compass were chosen and the writer gave them a good solid accompaniment with little change of registration. The results were most inspiring.

The next plan was antiphonal singing between choir and congregation, first verse, choir and congregation in unison, second, choir in harmony, third, congregation in unison, fourth, choir, and, usually, the last verse, full unison with a varied organ accompaniment. Occasionally the choir would sing their verse unaccompanied. The scope of the hymns was enlarged and the hymn singing became the most important part of the church service.

This gradually led to the use of descants (a counter melody) being sung by the sopranos while the congregation sang the tune in unison. Of course this all took time and a great deal of tact and patience, especially in learning new tunes.

Once let the congregation know what is expected from it and it will surmount with some really effective singing. It must be taken that the right sort of hymns are chosen and those that go to the heart should be transposed down to the men's voices. The organist must be careful to keep the rhythm going by a use of staccato playing. The organist should give the congregation a good organ and, when he feels sure, vary the organ part for the different verses. This requires practice and a number of books which are available and which will be found most helpful and instructive.



## The Ordeal of the Tryout

ly the writer had an opportunity some twenty organists "try out" position. The salary was good and one of some importance. The struck me most was how few applying had the ability to hold even if they should get it. Some had been urged to try by their Others just "took a chance." not it, all was well. If not—what had been done?

a student of the organ try out he should certainly arrange a few hours at the organ in order to acquaint himself with its possibilities. The thing would be to plan which his repertoire would be most effective on the instrument, not forgetting the committee would be looking for an entertainer rather than an entertainer.

decided on two or three pieces of styles that he can make sound an organist should look at the hymn in this particular church. If he should find out something about

the speed at which the hymns are taken. Churches vary widely in this regard, and many a good organist has not received an appointment simply because he has taken the hymns in a tempo or style unlike that to which the committee has been accustomed.

If the organist is to accompany a solo or anthem and has not been able to look over the music beforehand, he should take time to look through it before starting to play; for there may be all sorts of pitfalls on the second or third page. Also he should not try to make an organ solo out of an accompaniment.

The organist should have confidence in himself and, above all, not show nervousness before the committee. He should play neither too loud nor too long. He should talk very little. Finally, if he does not receive the appointment he should not be discouraged. If he has learned one thing from experience it has been worth while, and he will have better luck next time.

## Obtaining Contrast in Programming

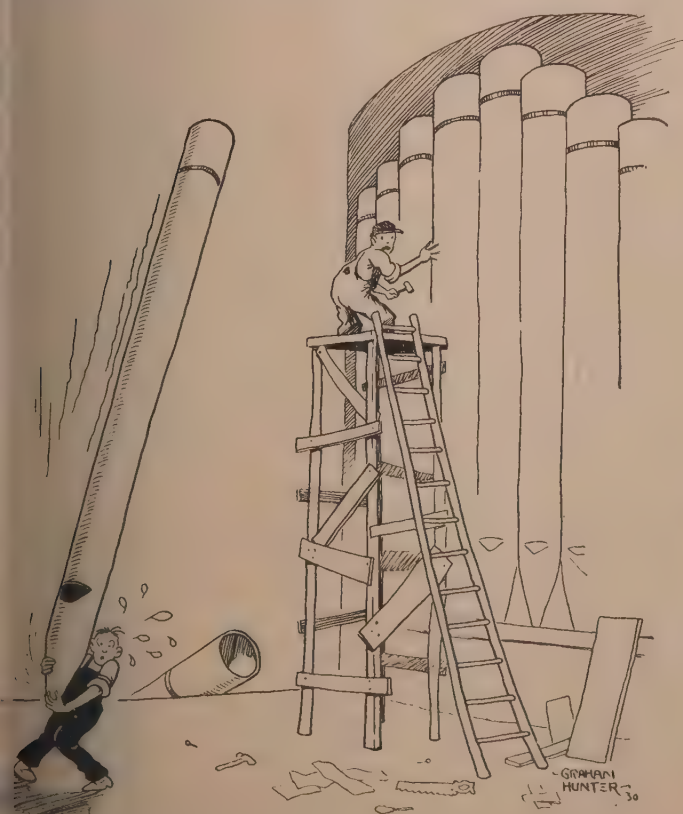
By HENRY FRANCIS PARKS

ARE but five fundamental ways of contrast in music: the changing (such as from 2/4 to 3/4), of tempo (from *moderato* to *presto*), dynamics (from *pp* to *mf*), of registration (from piano to tenor, alto to bass, and so on), of orchestration (the changing of instruments to another or from one instrument to another such as piano to harp, or from strings to piano). Any one of these may be used; or, the contrast florid, a combination of these may be employed.

the theater musician will never waltzes or two marches in succession except under extraordinary cir-

cumstances. Between movements of the same number it is always advisable to alter the tempo, to create contrast. For a similar reason, contrasted shadings in dynamics make playing stand out. If a number has been written in the soprano register, throwing it an octave higher into the more brilliant register will brighten it up considerably; while placing it in one of the lower registers will have an opposite effect. The constant change of orchestral color is what adds life and charm to the whole. Therefore, these five fundamental ways of obtaining contrast, applied in your work, will improve it immeasurably.

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# ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,  
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. The First Presbyterian Church of this place has the opportunity to purchase the pipe organ which has been taken out of a theater. It is claimed that the original cost of the organ was eighteen thousand dollars and that it was used only over a period of a few months. It can be purchased for six thousand dollars. Specifications are enclosed herewith. The music committee will greatly appreciate an expression from you as to whether or not you consider this organ a great value at the price named and as to whether it would be advisable for the church to make the purchase.

—H. B. S.

A. Eighteen thousand dollars, we believe, is about the correct price for the organ you have in mind, and from the standpoint of intrinsic value, the price of six thousand dollars would be all right. We, however, do not advise the purchase of the instrument for your purpose. The organ is built entirely along theater lines and would not be at all suitable for your needs. The specification does not include an Open Diapason, the very foundation of a church organ. We are not familiar with the size of your church auditorium, but if it is not large you can secure a more satisfactory organ, new, built along the right lines, for six thousand dollars. It will, of course, not be a large instrument, but would be preferable to the instrument you have in mind. If your church is large we suggest that you pay the amount necessary to secure an instrument of the proper size and character for your uses.

Q. Will you please answer the following questions?

- (1) In an electric organ what is done to prevent the action of the magnets being heard?
- (2) Will you please draw a diagram similar to enclosed, illustrating how the second touch is made at the console?
- (3) How is the Vox Humana made?
- (4) How is the tremolo made?
- (5) How do combination pistons work, electrically, pneumatically or mechanically?
- (6) How do the Swell shades work?
- (7) What type wire is used between the console and the pipe valves?
- (8) How do chime rods vary in length? I am having some black pipe cut to various lengths for chimes. Do you think they will be effective for this purpose? What material should be used for the hammers?
- (9) Will you name some manufacturers of expanded coil spring for use under keys of manuals?
- (10) What instrument is represented by the pipe in enclosed diagram?
- (11) Can you give me any hints on how to tell the types of pipes?—W. P.

A. (1) Sounds from the action of magnets is avoided by a piece of soft leather or blotting-paper glued on the armature.

(2) You can use your diagram with a second contact added under the first one, active when the key is further depressed, enough to make second contact.

(3) You will find a description of the Vox Humana stop in "Organ Stops and their Artistic Registration," by Audsley.

(4) There are different types of tremolos, the most commonly used types being known as Valve and Fan. These may be secured from an Organ Supply Company.

(5) Combination pistons can be made to work electrically, pneumatically, or mechanically.

(6) Swell shades are operated by a swell engine, description of which may be found in "The Modern Organ," by Skinner.

(7) No. 23, cotton or enamel covered.

(8) We are not familiar with the formula for chime lengths. You might get access to a set in some organ and measure them. We do not think that black pipe would be satisfactory for use in making chimes. Use lead hammers with felt covering for striking purposes.

(9) Durst, Boegele & Company, Organ Supply Company, National Organ Supply Company, all of Erie, Pennsylvania.

(10) The pipe included in your diagram looks like an old style Flute pipe.

(11) You can become familiar with the types of pipes by the study of their construction and so forth from such works as "Organ Stops and their Artistic Registration," Audsley, and "Dictionary of Organ Stops," Wedgwood.

Q. Will you please name some anthems and solos suitable for a church dedication program? We have a choir of twelve voices and sing music of more than average difficulty. Would the Sanctus from Gounod's "St. Cecilia Mass" be appropriate as one of the anthems? What can I use for a Prelude and an Offertory? Our church is Protestant and we use a piano for the services.—J. G.

A. We suggest a selection from the following: "Except the Lord Build the House," Gilchrist; "Except the Lord Build the House," Fanning; "How Lovely is Thy Dwelling Place," Brahms; "How Lovely is Thy Dwellings Fair," Spohr; "In the Name of Our God," Willan; "Praise God in His Sanctuary," Woodman; "O, How Amiable," Baraby; "O, How Amiable," Buck; "How Lovely are Thy Dwellings" (solo), Liddle; "Rejoice ye with Jerusalem" (solo from the Cantata "City of

God"), Matthews; "Lord, I Have Loved the Habitation" (duet), Matthews. We see no objection to the use of the Sanctus you mention. For your prelude and offertory on the piano, we would suggest some of the slow movements from the Beethoven Sonatas, such as the "Moonlight," the Chopin Nocturns, the O Sharp Minor Prelude of Rachmaninoff, and so forth.

Q. In some churches in this territory, where they do not have pipe organs, it is a practice to play piano and reed organ together for the services. Should the Prelude, Offertory and the Postlude be played by the pianist or the organist? Should one or both instruments be used for the Lutheran liturgy or Order of Service? In accompanying the choir would it be suitable to use both instruments for the heavy parts and piano alone on solos, duets, and so forth?—E. L. B.

A. Either pianist or organist, or both, may play the Prelude, Offertory and Postlude. The organ is, of course, the more churchly of the two instruments, and more suitable for use in accompanying the liturgy.

The choir accompaniments may be played as you suggest, though sometimes the character of the accompaniment might suggest the use of the organ alone when solos and duets are being sung.

Q. The music committee of the church where I am organist wishes me to ascertain the kind of heater best adapted for placing inside an organ and where it might be purchased. The organ is new and our winters are so severe that heat is really necessary for the proper care of an organ.—L. F. L.

Before installing any heater you had better consult the builder of the organ as to the advisability of such installation. A practical organ man whom we consulted is not entirely favorable to such installation on account of the possible effect on the interior of the instrument. He seems to prefer the opening of doors or panels in the organ case when the church is heated and allowing the warm air to circulate through the interior of the organ. He feels that cold does not injure the organ, though, of course, tuning is affected by temperature variation.

Q. Kindly advise what method you recommend for preliminary organ study, to a pianist who has never studied the organ.—J. J. Y.

A. We suggest the following: "The Organ," Stainer-Kraft; "Master Studies for the Organ," Carl; "Studies in Pedal-playing," Nilson; "Eight Little Preludes and Fugues for Organ," Bach.

Q. Will you please give us a complete list of organ pipe scales, showing the equivalent in inches of each scale? In a small organ do you think that the chimes stop-key should automatically cancel all other tones without moving the stop-keys? So far we have found no music that calls for chimes combined with other stops. Would it be better to provide the chimes stop-key with double-touch, the first touch to bring on the chimes, the second to cancel all other tones? Please give your opinion on the enclosed specification for a Methodist Church seating about four hundred people. If the budget is not large enough, would the first stop be omitted be the Vox Humana, and the second, the Chimes?—J. S.

A. We cannot give the complete list of organ pipe scales in this column. Information as to scales is available in "The Art of Organ Building," by Audsley. Available copies of this work are limited, but the publishers of THE ETUDE will make an effort to secure a copy (two volumes) for you if you wish to order it. "The Organ of the Twentieth Century," also by Audsley, contains information as to scales and so forth; but we believe this book is out of print. Perhaps, if you are near a public library, you might be able to find copies of one or the other of these works. The arrangement you mention in reference to the chimes stop-key would preclude the possibility of your using any other stop on the same manual in combination with the chimes. While it is true that usually notes are played on the chimes alone, we have seen instances where an additional stop has been specified. The second-touch arrangement you suggest does not seem to include any objectionable features. A combination piston (adjustable) reserved for use of chimes and including other stops when required would serve your needs. We do not consider the specification you enclosed ideal for your purpose, some objections being that there is no Open Diapason in Swell organ, no Oboe in Swell organ, no Octave in Great organ, and no 4' flute in the Swell organ. The Vox Humana and Chimes would be the logical stops to omit if the budget makes omission necessary. Care must be taken that one of the stops in each manual will be set enough for use as an accompanying stop for solo stops on the other manual. No Dulciana is included in your specification.

Q. Does the depth of the tone of the pedal reed stops depend on the thickness of

# Choirmaster's Guide

FOR THE MONTH OF AUGUST, 1930

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
T H I R D	<b>PRELUDE</b> Organ: Andante .....Kullak-Erb Piano: Extase .....Ganne <b>ANTHEMS</b> (a) O Sing Unto the Lord.....Baines (b) Teach Us to Pray.....Calver <b>OFFERTORY</b> God's Love .....Jackson (Alto solo) <b>POSTLUDE</b> Organ: March for a Church Festival, Dicks Piano: Andantino .....Hummel	<b>PRELUDE</b> Organ: Long, Long Ago, Norris Piano: La Cascade ..... <b>ANTHEMS</b> (a) O How Amiable are Thy Dwellings ..... (b) Two Responses ..... <b>OFFERTORY</b> In Heavenly Love Abiding..... (Duet) <b>POSTLUDE</b> Organ: Triumph Song .....Men Piano: Faith .....
	<b>PRELUDE</b> Organ: Melodie Romantique ..Sheppard Piano: Longing .....Ambrose <b>ANTHEMS</b> (a) Wonderful Words of Life..Hosmer (b) To Thee, O Precious Saviour, Roberts <b>OFFERTORY</b> His Arms Your Refuge Make..DeLeone (Tenor solo) <b>POSTLUDE</b> Organ: Fanfare .....Dubois Piano: March from Capriccio, Mendelssohn	<b>PRELUDE</b> Organ: Melody of Hope..... Piano: Prelude in C# Minor, V. <b>ANTHEMS</b> (a) Lead Us, O Father..... (b) Come Unto Me..... <b>OFFERTORY</b> He that Keepeth Israel..... (Baritone solo) <b>POSTLUDE</b> Organ: Marche Melodique .... Piano: Crescendo .....
	<b>PRELUDE</b> Organ: Memories .....Demorest Piano: To a Wood Violet.....Felton <b>ANTHEMS</b> (a) Praise be Thine.....Matthews (b) Far from My Heavenly Home, Warhurst <b>OFFERTORY</b> One Sweetly Solemn Thought..Ambrose (Duet) <b>POSTLUDE</b> Organ: Hosanna .....Diggle Piano: Romance Sans Paroles, Saint-Saens	<b>PRELUDE</b> Organ: Cavatina in C..... Piano: Canzonetta ..... <b>ANTHEMS</b> (a) How Beautiful upon the Mountains ..... (b) Be Thou Our All in All, Conhurst (M) <b>OFFERTORY</b> His Blessed Face..... (Soprano solo) <b>POSTLUDE</b> Organ: Largo ..... Piano: In Dreamland.....An
	<b>PRELUDE</b> Organ: Lead, Kindly Light.....Dykes Piano: Pensée Poétique .....Grey <b>ANTHEMS</b> (a) What are These that are Arayed .....Stainer (b) Jesus, Gentlest Saviour.....Marks <b>OFFERTORY</b> His Voice Divine .....Bird (Tenor solo) <b>POSTLUDE</b> Organ: The Awakening .....Engelmann Piano: Marche Mignonne .....Friml	<b>PRELUDE</b> Organ: Salut d'Amour ..... Piano: Traumerei .....M <b>ANTHEMS</b> (a) O Lord of Heaven and Earth ..... (b) Thou Shalt Love the Lord ..... <b>OFFERTORY</b> Hear My Cry..... (Alto solo) <b>POSTLUDE</b> Organ: Tender Thoughts .....En Piano: Twilight Meditation .....
T W E N T Y - F O U R T H	<b>PRELUDE</b> Air for the G String.....Bach (Violin, with Organ or Piano Accept.) <b>ANTHEMS</b> (a) How Calm and Beautiful the Morn .....Schnecker (b) O How Amiable.....Barnby <b>OFFERTORY</b> He Shall Feed His Flock.....Handel (Soprano solo) <b>POSTLUDE</b> Organ: At Sunrise .....Diggle Piano: Nearer, My God to Thee, Arr. by Himmelreich	<b>PRELUDE</b> Organ: Romance in G..... Piano: Orientale ..... <b>ANTHEMS</b> (a) Hallelujah ..... (b) Agnus Dei ..... <b>OFFERTORY</b> Recense .....B (Violin, with Organ or Piano) <b>POSTLUDE</b> Organ: Souvenir Joyeux ..... Piano: Voice of the Chimes.....
	Anyone interested in any of these works may secure them for examination upon request.	

the tongue of the reed or the length of the reed? Can more stops and a swell manual be added to a one-manual organ with twenty-seven pipes and six stops? Is there room on the wind chest for this?—E. R.

A. Assuming that by "depthness" you refer to low pitch—it is dependent on length of reed and pipe. We do not understand what you mean by twenty-seven pipes and six stops, unless you refer to an organ with twenty-seven pedal pipes and six manual stops. However, we doubt very much whether the additions you name could be made, unless the chest has already been prepared for additions, which is not likely.

Q. What do the letters "REV" on the pedal stud controlling the Great to Pedal coupler signify? What is the pitch of an 18' pipe in relation to normal pitch? Which is considered the better type of stop and

coupler control, tilting tablets or Will you please send me a list who construct harmoniums with claviars and more than one manual M.

A. The letters "REV" indicate pedal is a great to pedal reversible it is intended at all times for reversion of the great to pedal coupler on or off. We are not aware of an 18' stop in the organ. Perhaps 16' which is one octave below an 18' pipe would, of course, produce lower in pitch than a 16' pipe used between that and the 21' stop used as a quint of the 21' unison, the two generating the differential 64' pitch. Stop keys are more used than tilting tablets. We suggest you by mail the name of the maker of two manual and pedal reed organ.



## BANDS AND ORCHESTRAS

(Continued from page 401)

gro of this overture opens with but lightly moving theme sung. Since their voice here is in charge the arranger very aptly (?) is to the heavy-footed trombone an example of light and airy is this becomes certainly an in-lular clowning.

## Disarrangements

ATROCIOUS piece of arrangement that of Franz Liszt's great "Les Preludes" published in this era a cello solo is allotted to a succeeding horn solo, is transcribed. The lovely horn quartet by allotting the first horn part to Flute and oboe obligatos are in the clarinet when the clarinet played a clarinet solo. Measures of accompanied unisonal figures are disfigured by material of which Liszt never dreamed. Rhythmic unnecessarily altered and some parts are entirely discarded. A published edition of the "Overture" is equally atrocious in details. A delicate and subdued which alternates from clarinet to oboe is provided with a sturdy of rapidly reiterated notes in lines and snare drum. Rapidly rhythmic figures in the violins are to the cornets and thus over melody which is given to the brass. Where the trombones and could be playing a bold, triumphant in unison the first and second are assigned rapidly reiterated which were better assigned to the third clarinets. All of these are but to disfigure this noble and to offer an affront to the who may undertake to perform

a time that many such published editions be discarded and replaced by a bought-out and up-to-date edi-

tions suitable for performance by our best hands.

In transferring violin parts it is not always essential that they be given to the clarinets. In the upper registers the flutes will be found more satisfactory—as in the opening to the *Prelude* to "Lohengrin" or in the *Venus Song* (Overture to "Tannhäuser") where the clarinet is the solo voice. In the middle and lower register a combination of muted cornets and saxophones can effectively represent the string sections.

## Technical Difficulties on Clarinet

TREMOLO figures for violins should generally be transferred as reiterated figures for the clarinets. Examples of tremolo figures for clarinets can be found which are impossible of performance, and the only procedure is to have a portion of the players reiterate the upper notes and the remainder the lower ones.

If the English horn is employed the conductor should provide suitable parts for it in numbers which demand that instrument. No other instrument can effectively replace the English horn in the *Overture* to "The Princess Jaune" (of Saint-Saëns), the *Overture* to "The Flying Dutchman" and the *Overture* to "The Roman Carnival," as well as in the *Largo* from the "New World Symphony" and many other numbers. Yet, in the first two numbers, the horn has been entirely eliminated when transcribing for the band.

For the effective enunciation of Phèdre's lament, in the overture of that name by Massenet, the English horn would be far more satisfactory than the clarinet. It would be equally effective in the slow 6-8 movement of the *Overture* to "Masaniello."

## Choir of Saxophones

THE SAXOPHONES constitute a complete choir of voices. They should be written for accordingly and thus be made to brighten the band ensemble. Instead they

are generally written for in the laziest possible manner—merely given duplications of parts written for cornets, horns, trombones and euphonium, thus serving only to muddy-up the general ensemble. The careful bandmaster will avoid this effect as much as possible by revising the parts.

Much more attention should be given to the percussion section. In many band arrangements this section is greatly overworked, to the detriment of the performance. A few appropriate cymbal crashes can be highly effective, but a continual clanging induces only an earache. The bass drum is generally employed wherever a dynamic effect of *mezzo forte* or greater intensity is attained, thus inducing a dull monotony. The industrious arranger seems to think that the bass drummer should be paid not by the hour but by the pound.

Bands are called upon to play some of the popular airs of the day. Many of them are very pleasingly melodious and lend themselves readily to effective band performance, but it is almost impossible to secure arrangements of any of them which are fit for a band to play. Most of such arrangements are fit only for the waste basket. If it is necessary to play these numbers it is best to secure the so-called symphonic orchestrations and adapt them to the band. Otherwise a nine-piece jazz orchestra can display more color, contrast, and balance in such numbers than can a sixty piece band. A demand must be made for adequate band arrangements of such numbers if we are to include them on our programs.

The success of our bands depends to a great extent upon the artistic taste displayed in the arrangements we play. Since many of them are merely too heavily scored, revising resolves itself largely into the exercises of an active and artistic imagination and the judicious use of the blue pencil. The reason for recommending the careful editing of published arrangements is that it requires much less time than would be necessary for the making of wholly new arrangements.

## Elementary Modulation

By KATHARINE BEMIS WILSON

GO SMOOTHLY from one key to another can be accomplished only by the musician who has made a study of the subject from the point of view of the composer. As a common-sense built without much thought progressions from key to key, the performer who would acquire modulation must study the subject exhaustively.

That certain keys are closely related, the most frequently traveled use of its simplicity, is from C to its nearest relative key. A key is most closely related to its to its subdominant and to the notes of these three keys, while C key is most closely related to F, to its subdominant and to the majors of these three keys.

## Three Methods

In the chromatic, the enharmonic and diatonic method of modulation employed. Let us start from the key of C and consider the supertonic D-F-G being our objective. We have D-F-A the dominant triad of C, G sharp the F and are satis-

factorily launched in the new key G by the method of chromatic modulation.

If a broader, freer modulation is desired, a dominant seventh chord may be used for irregular resolution. Many pleasing effects are obtainable when this sort of chord is brought into play.

The enharmonic modulation is extremely simple. For example, the keys of F sharp and G flat are enharmonic equivalents, and the only change to make in order to modulate from one to the other is practically a mental one. That is, the original six sharps in the key of F sharp are considered the six flats of the key of G flat. Thus at once the change of key is effected.

In diatonic modulation, it is necessary that the first key and the new key have either a common chord or at least one note of a chord in common. This note is called a pivot note and truly as if it were on a pivot can the chord be swung into another key. The triad A-C sharp-E can belong to the key of A as tonic triad or to the key of E as subdominant triad so that, in this case, progression from the key of A to the key of E is entirely unobstructed as the chord is common to both keys.

Now let us consider the tonic triad D

flat-F-A flat in the key of D flat. Using F as a pivot note, we swing into the key of F by way of an inverted triad C-F-A.

## The Old Way First

THESE EXAMPLES are but a few of the great number of combinations that may be used by the musician in the process of modulation. Modern music, to be sure, often employs blatantly abrupt changes. But it is far wiser for the music student to cling to the old hard and fast rules of his predecessors at first, rather than to grope blindly about attempting to emulate the new school before he has laid out a firm technical background for himself. In all probability, he will need such a staff to lean upon when in doubt.

The student who thoroughly masters the several processes of modulation will be saved many embarrassing moments during his musical career, as modulation is one of the necessary "tricks of the trade" to have in one's mental music factory. If certain time is given daily to the practice of modulating from one key to another, it will soon become as much a matter of habit as the natural process of walking and can be done with almost as little effort or consciousness.



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-ALEXANDER RAAB.



# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT  
"A VIOLINIST'S ETUDE" COMPLETE IN ITSELF

IT IS A statement contested by few violinists that, "in order to obtain the greatest possible variety in interpretation, it is necessary to develop all the faculties of the right hand, because the superior character of a violinistic performance considered as a work of art does not lie in the technic of the left hand but in the use of the bow."

Yet how many students, earnest though they be, devote a reasonable proportion of their time, energy and will to master this aspect of the art? If they do work towards its development, it is more often the virtuoso effects of the bow which they aim to master (such as rapid staccato and spiccato bowings) rather than the infinite subtleties of expression discoverable, the news vistas of artistic effect that are to be found progressively in this little explored territory.

The quotation in our first paragraph is from the preface to Capet's "The Higher Bowing Technic." This master (founder of the Capet Quartet and professor at the Paris Conservatoire) whose death about a year ago deprived the musical world of one of its most earnest, sincere and profound artists, has left in the work so named a heritage to us violinists, of which it is a mistake, I think, not to avail ourselves. The fruit of his own mature and life-long thinking and working to develop in himself the power to express, in an infinite variety of nuances, shades of feeling from the deepest and most poignant to the lightest and most frolicsome, this book is a bequest to violinists which is at least worthy of study in that it opens the eyes, or rather, ears, of many to subtleties which had never been dreamt of, and which, but for it, would have remained unknown.

A profitable understanding and a beneficial employment of Capet's ideas require the student to approach them with seriousness, they being not a few hints on how to eliminate some particular difficulties to be found, but a constructive system designed to impart profound and noble elements to tone, and color and variety to phrasing. The book is divided into two sections, a theoretical and a practical, and Capet's philosophical justifications of his practical ideas form no inconsiderable part of the value of the work. Let no one, then, be in too much haste to pronounce any part of it mechanical until he has convinced himself of whether the object and aim of the apparently mechanical idea is itself mechanical or not.

The practical part is composed of applications (on scales and sequences in scale form of multiple-stopping combinations) of each previously expounded theoretic idea. The material contained in this practical section is considerable and makes excellent left-hand work at the same time as the bowings are being studied.

After these preliminary remarks, we can proceed to consider some of Capet's propositions.

## The Division of the Bow

THE BOW can be considered divided into three parts: E-1, lowest third (nearest frog); E-2, middle third; E-3, upper third. Or it may be divided into two parts; B-1, lower half; B-2, up-

per half. Or into four parts: C-1, lowest quarter; C-2, C-3 and C-4. Or into eight parts: D-1, lowest eighth; D-2, D-3, D-4, D-5, D-6, D-7 and D-8. The whole bow is indicated by the Letter "A."

These signs are used to designate the particular section of bow where any bow stroke is to be executed.

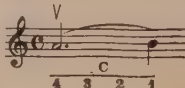
"It is desirable to divide the bow, on a long note, in as many equal parts as there are counts in the note, and to avoid thus the fluctuations of sound (involuntary crescendos and diminuendos) due to an unequal division of the bow.

Ex. 1



"Ex. 1 indicates that the dotted half note must be given the first three quarters of the bow, and the quarter note the last quarter. If this example were to be played in an up-bow, the indication would be:

Ex. 2

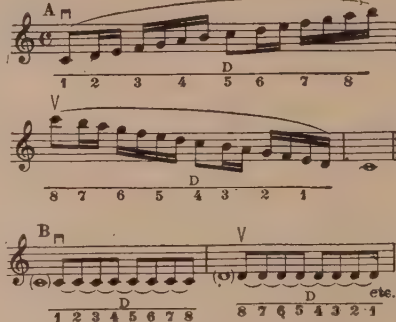


It will be evident to any violinist that an increase of tone can be brought about either by augmenting the pressure on the bow or by accelerating its speed. A few days of practice with keen observing of such bow dividing will open the ears of most students to a multitude of distressing swells and fadings in the tone, of which they had been quite unaware. The first step towards perfection is to form a picture of what it is we are aiming for; the

second, to become aware of what obstacles hinder our attaining the perfection we envisage.

Here are given, in "A"

Ex. 3



an example of division, when there are many notes in a bow and in "B" an example of division on a long note. The student is advised to work at first with actual chalk marks made on the bow, showing the exact division into eight parts.

## Role of the Fingers on the Bow Stick

CAPET emphasizes the importance of the fingers and assigns to each certain functions, as follows:

"First finger: resting with the second joint on the stick, the principal rôle of this finger is for imparting power. But it serves also to counterbalance the effect of the little finger which pushes (horizontally) on the stick while the first finger pulls. The thumb and middle finger form a ring (completed by the stick itself) serving as a center around which these two forces play. This effort from both sides

(horizontal movement) makes necessary firm yet supple holds on the stick and permits independent control.

"This simultaneous pressure in two directions of the first and little fingers can be called the 'horizontal movement.' The little finger pushing on towards the fingerboard and the first finger pushing towards the bridge (or vice versa). This horizontal movement makes necessary of all powerful and profound strokes.

"The light bowings, however, require another movement, the 'vertical movement.' This vertical movement is produced by alternating pressure of the first and little fingers on the stick, which turns partly round the middle finger by the thumb and middle finger.

"The vertical movement is necessary to balance the bow each time that a stroke is made.

"These two movements are constantly employed in playing, especially in light or very rapid strokes.

"Third finger: the principal rôle of this finger is to assist the other fingers in the functions described, increasing or softening as the case may be.

"To recapitulate: the superiority of the bow is due to the application of different pressures of fingers in different directions. In principle there are two pressures outlined, horizontal and vertical; but to vivify these pressures, develop their subtlety it is necessary to divide and sub-divide them to mutual fusing and interpenetration of force by the other."

Again the student is advised to consider this at first reading too simple, but to take his bow and try a few powerful strokes (in B-1, for example) with the horizontal pressures described, to notice the strong, solid yet supple result that will result.

"To obtain a tone at once powerful and elastic, it is not enough that the bow is on the string; it must penetrate it. We must train each finger to control infinitely more subtle than the thumb weighing down with the whole body. We shall do this by means of the 'rolling' which we shall call the 'rolling of the bow-stick' rolling from one side to the other between the thumb and middle finger during the practicing of this exercise.

"In actual playing this movement receives the somewhat exaggerated movement necessary in practicing it. It must nevertheless be considerably developed the sensibility of the control of the strings." Here follow exercises on rolling bowing. ◇ is the stick leaning towards the finger-board and ◇ is the stick leaning towards the bridge.

Ex. 4



The Views of a Famous "Strad"





TANZ

## GIANT COMING FEATURES in the NEW MUSIC MAGAZINE

ends everywhere are tell-  
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s in their favorite maga-  
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shrines, by James Francis  
which has elicited wide-  
appreciation, will be re-  
in the fall.

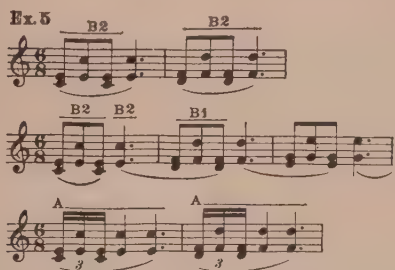
THE ETUDE  
C MAGAZINE  
stnut Street, Phila., Pa.

It is understood that this is only a pre-  
paratory exercise and that in actual play-  
ing the "roll" must never be visible. It  
is designed to develop the control of the  
fingers and to augment the power and  
suppleness of the tone.

To bring about the passage from the  
two lower notes of a chord to the two  
upper ones with a minimum of scratching  
and of interruptions in the smooth con-  
tinuity of sound, Capet devised a series of  
exercises, of which an idea may be given  
herewith.

This harmonious movement is effected  
by combining two movements, the horizon-  
tal pressure which will cause the bow to  
"penetrate" the intermediary string, and the  
movement of the arm which must follow  
evenly and gradually the curve of the  
bridge.

This may be studied progressively with  
the use of the following examples and sim-  
ilar ones which may easily be devised by  
the student.



Observe a proper low division, that is about  $\frac{1}{4}$  of the  
bow for the three 16th notes.



Ex. 6

Note that in the upper half, B 2 the bow  
is more susceptible to the horizontal pres-  
sure. Bear hard on the middle string.

This short excerpt will give an idea of  
the exhaustive and steadily progressive  
means used by Capet to develop the bow  
resources. For good Bach playing, the  
foregoing is indispensable.

In playing double stopping in a sustained  
tempo, the note produced with the greater  
string length will sound louder than the  
other. For instance, in



stopping the note G gives the A string a  
much shorter length, and the bow must  
therefore bear more on the A string to ob-  
tain a good even balance. This is easily  
noticeable in the instance given, that of a  
tenth, as the disproportion is large, but on  
distances more nearly equal, such as thirds  
and sixths, the fact of this inequality must  
not be overlooked. For a perfect balance,  
therefore, in *mp* to *pp* nuances (in *ff* the  
big noise made covers everything) care  
must be taken to bear more strongly on  
the shorter string-length.

## "Strad"

By JOSEPH C. KEELEY

OCCASIONALLY we read in the  
papers the news that a Stradivarius  
violin has been sold for a sum like  
fifty thousand dollars. Or we learn that  
someone has discovered one of these price-  
less instruments in a forgotten box in an  
attic. Usually it happens that these found-  
ling-fiddles are spurious, but once in a  
while they are genuine; then we read of  
another five-figure sale.

What makes Stradivarius violins so val-  
uable? One reason is their superiority of  
tone, another, their scarcity. And the latter  
is probably the more important. There  
are only about five hundred Stradivarius  
violins in existence. This has made them  
desired by collectors who are willing to  
pay enormous prices to get them—a con-  
sideration which has worked much to the  
disadvantage of violinists.

After Stradivarius' death a large num-  
ber of his violins were bought by the  
Count Cozio de Salabue. Among them  
was one known as The Messiah, a perfect  
example of the master's work, so fine that  
Stradivarius allowed no one but himself to  
touch it. It remained in the Salabue family  
for many years. In the middle of the  
last century, however, The Messiah came  
into the hands of Jean Baptiste Vuillaume,  
Parisian violin-maker. Here is the story  
of its wanderings.

During the early part of the nineteenth  
century the countries of southern Europe  
resounded with the cries of a violin-peddler.  
On his back were strapped a number of  
fiddles in bags and boxes. He plodded  
along, stopping in towns, at monasteries  
and along the wayside, calling on the peo-  
ple to bring their violins to him to be re-  
paired.

### Peddling for Posterity

PEASANT and townsfolk alike would  
come, bringing with them old and  
battered instruments. The peddler would  
glance disparagingly at them, but occasion-  
ally there would appear a glint in his  
crafty eyes. "It is worthless," he would

cry, and would rasp a bow harshly across  
the string. "Listen, now, to how a fiddle  
should sound." Then he would take a  
shiny violin from a bag and play on it.  
The owner of the decrepit old instrument  
would usually conceive a desire for the  
glossy new fiddle. There would be an  
exchange, and the peddler would place  
another Stradivarius in his already bulg-  
ing bag.

One day Jean Vuillaume was seated at  
his workbench in Paris when an old man  
stumbled into his shop. He was so  
weighted down with his pack, he could  
hardly walk. Astonished at the sight of  
this ragged and almost shoeless old fel-  
low, the violin-maker asked him what  
he wished.

"I have here," said the old man, point-  
ing to his bundle, "some of the finest  
violins in the world, Stradivari, Guarneri,  
Bergonzi and Amati."

Vuillaume was on the point of throwing  
the lunatic out when the old man opened  
his pack and took a violin from it. One  
glance at it, and Vuillaume was imploring  
the peddler to show him the rest.

The peddler's name was Luigi Tarisio.  
He had been formerly a carpenter who  
spent his spare time in playing the fiddle  
at fairs and dances. Whatever inspired  
him to set out on his pilgrimage to col-  
lect rare violins will probably never be  
known. The service he rendered music,  
however, cannot be overestimated. With-  
out him, it is very likely that many of the  
finest violins in existence would have been  
either ruined or hopelessly lost.

### "Rich as Stradivarius"

HE SOLD half of the violins he had  
collected to Vuillaume. The remain-  
der he kept hoarded in his room. When,  
in 1854, he died in Milan, the police on  
breaking into his room, found it filled with  
excellent old instruments. And all of them  
were superior to those he had sold to  
Vuillaume.

(Continued on page 456)

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## MUSICAL EDUCATION IN THE HOME

Conducted by  
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### The Helpful Parent

FOLLOWING letter from an interested teacher to "one of her pupils" has reached this department passed on to THE ETUDE in the hope that they may find help and inspiration in its contents.

It is that most of the suggestions of this letter have been emphasized in the past from time to time, but advice of their value and importance when attention is called to them from their source, especially from one engaged in the pedagogic field.

I doubt this teacher is trained for and is careful and painstaking. Her pupils are graded and uses a note book with assignments and directions for the home practice. These are points we would recommend to the mother. They be- lievematized study, individual inter- action and consequent certain prog-

ress. The final paragraph in the letter is of special notice because it proves this developing her pupils broadly, teaching the mechanics of the

### MENTS AND PRACTICE

Letter to the Parents of Her Pupils

ENT:

me one of my music pupils says, helped me with that phrase, or the piece daddy likes best," I want that father and mother and tell I appreciate their coöperation in the study of music. Not only that, but I want to tell them that when they en- joy this part of their child's life and the helpful interest they are doing for him more than they may think in giving him the music that nobody can. The early years of a child's life does not have real responsi- bility to him, are priceless. You and believe it, or you would not want your child the opportunity to learn and be interested in my pupils be- cause them, because I love music, and am anxious for them to have the music that I have now and al- to have.

ot always have pleasure in prac- tice, and that situation is natural for children. Even we "grown-ups" begin with enthusiasm some project, but the first interest wears out, fail- ure incentives for progress. Sel- dom keep on long enough to attain success. Often at such times, if we had an experienced person to stimu- late us a "lift," we would renew our motivation. It is so with the child and supervision.

ic lesson takes a half hour out of the day. It is one half hour as against three and thirty-six half hours in a week. If there is no sort of

guidance given at home during the parts of the other three hundred and thirty-five half hours that are available for music practice or music appreciation by radio, home sing- ing, concerts, or the like, how much prog- ress can the child be expected to make? No teacher, however good, can in one half hour a week, instill enough knowledge and enthusiasm to last at working power through the whole week. If you will keep vitally interested in each step of your child's progress, if you will help him to make a game out of his practices, if you will by your interest stimulate his interest, it will not only afford both of you pleasure, but will give you a rich return for money expended for lessons and materials.

Some mothers I know sit with their chil- dren through their practice periods and su- pervise them as closely as in a lesson. Very few mothers can take time to do this and I doubt if it would always be advisable. For a child should learn as early as possible to direct his own work.

However, some sort of supervision is of the greatest value. A watchful ear, as the mother is about her work, will tell her if the child is practicing the pieces he should in a careful manner. With a little inquiry and care she can do this, even if she has no mu- sical training herself. "Playing for daddy" to show him how things are coming along should be a regular habit and a pleasure to both parent and child.

Only careful practice is successful prac- tice. I have often told the children, "Prac- tice with your head as well as with your hands. Merely getting the time in is worth nothing at all."

I hope all mothers are keeping in touch with the contents of the child's little note book of directions and grades. We are glad when grades go up, and I try to show the child in which point he has failed if the grade has to go down.

### Too Strict Supervision

I WISH the mother would make it a point to look at the assignment written in the book, at the time the child comes home from his lesson, and then keep in touch with the practice to see that directions are followed. If work is to be started on a new piece, it is very important that the first work be done carefully and rightly. If a piece already begun is to be finished and made perfect, or memorized, it will be a great help for the mother to hear it played at that time, and then later on "be surprised" at the improve- ment that has been made. Mothers of suc- cessful players have said to me they thought that, in their supervision, they worked as hard at the business of learning to play as the children did. But they say, "It pays." I am thanking you for what you have done, and trying to encourage you to keep it up.

I am writing instead of visiting personally each mother because we are all busy folks. Moreover it is only necessary that we think

(Continued on page 456)

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## SCHOOL MUSIC DEPARTMENT

(Continued from page 402)

difficulty occurs in all the parts, as it some-  
times does, the whole ensemble must face  
the problem together. The following drill  
or some variation of it should be done so  
thoroughly that it need never be done  
again.

## What Do Pupils See?

THE OFFENDING passage is difficult  
quite probably because the players do  
not see the music correctly. It is often  
horrifying to a leader to learn just how  
little pupils see when they look straight  
at the music. I have frequently offered  
to pay any pupil ten dollars cash if he  
would tell how people manage to look  
straight at a thing and not see it. This  
form of blindness is particularly rampant  
among music students, largely because the  
teacher has let them read by ear.

Let all the players indicate the offending  
measure by pointing to the two bars that  
bound the measure at either end. Many  
may be unable to do this. Let them prac-  
tice until they can. When all have found  
the measure let them take their pencils and  
draw a bar lightly after each beat. The  
true trouble will often show up here. They  
do not divide the measure into beats cor-  
rectly. No wonder they cannot play it.

When all have divided the measure cor-  
rectly let some pupil count this measure  
over and over, pointing to each beat as he

does so. Let another try it  
see and count the beats.

Next have one player into  
of the measure, either with  
strument, while another c  
Then another tries it. The  
band does it until all have  
that measure.

Next let some one play the  
and over as it is written.  
Then the whole band unt  
rectly. The whole band ma  
and fit this offending measur  
into the whole composition.

The leader is often tempted t  
the measure for the players.  
get it by ear. This is poor  
gets that one piece more qui  
are not after pieces but pow

After this thorough drill  
will seldom need another. Th  
at the beats carefully and re  
the eye. Time, to be read v  
read by the eye, not by the e  
time by ear is one of the m  
diseases that attacks the yo  
and is often fostered rather t  
the teacher.

All the foregoing amount  
this. The leader should teach  
uals while the ensemble conti  
And, if the individuals are  
the leader need never be tr  
the ensemble. It will be fine.

## Genius of Ethelbert Nevin

(Continued from page 390)

later and the song came into being in the  
modified form made necessary by the text.  
Who knows what hand of fate guides such  
things in the firmament of art?

In his *A Day in Venice*, Ethelbert caught  
the *dolce fa niente* of the city of dreams  
just as he dreamed the dreams themselves.  
In *Alba* (Dawn) one can fairly see the  
shafts of sunlight over the gorgeous  
mosque roof of St. Mark's Cathedral,  
perhaps the most beautiful church in the  
world. In *Gondolieri* (Gondoliers) the  
graceful boatmen with their haunting songs  
(now, alas, stopped because they were so  
entrancing that they disturbed traffic) seem  
to come to life and the gay spirit of Venice,  
with its background of age-old melancholy,  
is deepened in the mind.

*Canzone Amorosa* (Venetian Love  
Song) is equally infectious. Venice was  
made for lovers and this haunting theme,  
so simple in its melodic line yet so distinc-  
tive, has become one of the most famous

of love songs. *Buona Notta* (the  
the final tone picture in this  
to this entrancing spot, "the s  
ows of palaces and strips of  
whether you have or have  
Venice the magic of the comp  
lating his emotions brings yo  
of dreams to that lovely pla  
Shelly says,

Column, tower and dome  
Shine like obelisks of fire.

## SELF-TEST QUESTIONS NEVIN'S ARTICLES

1. From what country did composers come?
2. Where did Nevin receive musical training?
3. What facts indicate that scrupulously careful in composition?
4. Give a characterization of
5. Describe three of Nevin's

## Musicians of the Month

(Continued from page 394)

- Day  
March 10, 1910. Teacher and distin-  
guished composer for stage, orchestra,  
strings and piano.  
24—GEORG BECKER, b. Frankenthal in the  
Palatinate, 1834; pianist, composer  
and writer. Has published piano  
pieces and songs of much merit.  
25—GUSTAVE CHARPENTIER (shar-pahn'-  
tiay), b. Dieuze, France, 1860. A  
spirit of colorful nationalism marks his  
writings. Best-known for his opera  
"Louise."  
26—FRIEDA HEMPEL, b. Leipzig, Germany,  
1885. Coloratura soprano of contem-  
porary distinction. Opera and con-  
cert tours of noteworthy success.  
27—ALBERT LOESCHHORN (lesh'horn), b.  
Berlin, Germany, 1819; d. there June  
4, 1905. Pedagogue, pianist and com-

- Day  
poser. His methods and  
very effective for student  
28—ROBERT FRANZ, Halle,  
1815; d. there Oct. 24, 1896.  
the greatest song-writers  
tury. In connection with  
he was an organist and  
Edited and arranged the  
Bach and Handel.  
29—THE ABBATE PIETRO AL-  
ree), b. Rome, Italy, 1800.  
June 12, 1863. Noted  
ecclesiastical music. A  
both plain song and poly-  
30—EDWARD JOHN HOPKINS  
minster, England, 1818;  
Feb. 4, 1901. Composer  
church services. Many fi-

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## MUSICAL HOME READING TABLE

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### More Money for the Black Keys

tesse Angele Potocka's life of the famous pianist, tells an story Leschetizky was fond of regarding the experiences of a friend of his named Engel in Russia.

Russian grocer, wishing to sons for his daughter, invited theon, saying it was better to be for a contract over a com-

1-atured, rotund *lavoshnik*, and shiny face, his hair parted in the middle, and well on both sides, was typical

His wife, a buxom figure of significant countenance, and his action-looking daughter were And when Engel had taken of spirits and was supposed to be at home, all sat down to here caviar and a succession of

well-prepared dishes and champagne were served.

"His hunger appeased, the master of the house desired to enter immediately on the subject of the price for lessons. 'Five rubles (\$2.50),' answered Engel. 'Five rubles!' exclaimed the host, shaking his head. 'Five is great deal.' Then, his small grey eyes assuming a look of cunning, 'I will tell you what can be done. My daughter will not be an artist—teach her for three. She need not learn to play on the black keys.'

"Rising from the table, Engel sat down and played the Chopin study in G flat called the *Black Key Study*. The bargain-loving merchant was caught in the snare. Standing with his arms akimbo, wagging his head from side to side, he watched the pianist's fingers with absorbing interest. With the last note, he cried: 'The dickens! Take the two rubles! She also shall learn to play on the black keys!'

### A Glimpse of Brahms

noirs of Eugenie Schumann," daughter of Robert and Clara give us many intimate glimpses who came to visit Mme. Schu- in her long years of widow- enie was a mere child when naturally Brahms figures prom- e list.

ve took for granted," Eugenie ever. "There he was, always and always would be; he was The schoolgirl in me resented of appearances; his colored out collars, his little alpaca e trousers which were always a thorn in my flesh.

lasticity of his gait, with the

weight thrown on the heels, pleased me when I saw him coming toward the house, hat in hand. He cared nothing for polite manners, but as he was at times painfully conscious of his awkwardness, he was rather shy as a young man and tried to hide his shyness under a certain bluntness.

"His cover was always laid for him, and he came and went as he liked, in good or bad mood, bringing now good, now bad, hours. Like Levi, he would frequently come to our room and play for us: Schubert dances or his own *Valse*, Op. 39, and wonderful, melancholy Hungarian melodies for which I have looked in vain among his published works; perhaps he never wrote them down."

### The Kindly Piccinni

knows of the war between of Gluck and Piccinni, which ate of 18th century opera in inini came out of the battle and it is not generally known himself was a kindly, simple d little to do with the struggle he was a part, with Gluck er composer, Sacchini.

ughes quotes a brother of the Brunswick in a passage that ant light on the domestic life

He surprised Piccinni in the family and was amazed at the cinni was rocking the cradle

of his youngest child, born that same year; another of his children tugged at his coat to make him tip over the cradle; the mother was revelling in the spectacle. She fled in dismay at seeing the stranger who stood at the door, enjoying the scene him- self."

Hughes says that "Piccinni was large-hearted enough to cherish no malice against either of his rivals, Sacchini or Gluck. When Sacchini died, Piccinni delivered the funeral oration, and, when, a year later, Gluck died in Vienna, Piccinni made a vain effort to organize a fitting memorial festival."

### Mozart and Mathematics

on well said that "to Mozart life." According to Dyneley or of a recent and very read- by of him, "he showed little for other arts and sciences, eption.

riod of his life he abandoned e in favor of a wild passion ies. During this phase he

scribbled his figures on every available surface, on tables, stools, walls and even on the floor. His passion for sums did not subside in after years, for we find him signing a letter to Nannerl 'Wolfgang de Mozart, Friend of the League of Num- bers,' and on another occasion he thanks her for sending him arithmetical stories (*Rechenhistorie*) and asks for more."

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## MASTER DISCS

(Continued from page 400)

orchestral recordings was found in Victor's release of Liszt's ubiquitous tone-poem of love and strife interpreted by Mr. Mengelberg. Now Columbia brings forth that same interpretation in a modern and brilliantly realistic recording which makes us verily open and close our eyes to assure ourselves that we are not actually in a concert hall (Discs 67724-67725D).

In Columbia album 133 we find the second event of Mr. Mengelberg on parade on one of his favorite Tchaikovsky steeds—this time the fatal "Fourth." Once again, we hear a clever performance that deserves to be known, if one enjoys and admires this work. Personally we have always thought Tchaikovsky's "Fourth Symphony" much ado about fate. In the end we have inevitably agreed with the critic in The Gramophone, who, summing up a review on this work, wrote, "Fate must spoil everything, of course; and so to bed." After all such musical pomposity becomes in the long run all too obvious. Nevertheless Tchaikovsky's "Fourth" deserves its popularity in more ways than one—and here, undeniably, is a brilliant and realistic recording equal to the "Liszt." It might be well to mention that Mengelberg is conducting his own orchestra, the Concertgebouw of Amsterdam, Holland, for these recordings.

Yet another recording made by Mengelberg recently is the "Siegfried Forest Murmurs," Victor disc, 7192. Here we find the famous Hollander less concerned with cleverness and massive effects the result being a pleasing performance of that gratifying tone-poem arranged for concert from the music of the second act of Wagner's opera, "Siegfried."

Although Rachmaninoff's performance of Schumann's "Carnaval," in Victor album M 70, gives us a fine example of one composer's appreciation for another, at the same time even he, with all his interpretive genius, does not succeed in keeping this popular work from seeming fragmentary. Since "Carnaval" is a series of

twenty pieces which can be approximately twenty-five minutes in length, it seems difficult to imagine the fragmentary, although they are them coordinated into a most whole in concert. But perhaps in recording augment this impression, nevertheless, that offers a fine interpretation, work and the best so far, his mind is more national origin.

### Pelleas and Melisande

RECORDED passages from this masterpiece, "Pelleas and Melisande," an opera of exquisite poetic musical nuance, have been many music-lovers known more than a year. Both Victor and Columbia have perpetuated selection of this revolutionary score in a manner, and, strange to say, these supplement rather than other.

Recently Victor's recordings were made available in through their album M 68. recordings, worthy of a great ship, revealing much with its own. For the art of Melisande, M. Panzera as Pelleas, Vanni-Marcoux as Golaud, ideal. An excellent libretto, this set outlining the history and the story of this unique comprehensive manner. We it to all music-lover's attention.

Three operatic records, both and excellently recorded, prayer from "Der Freischütz" entirely by Lotte Lehmann, disc 3286, the Count's arias, "suo sorriso and Per me o" "Il Trovatore" sung by Apollonia Victor disc 7151, and "furiava lagrima from "L'Elisir" coupled with the "Dream" sung by Dino Borgioli on 50205D.

## LETTERS FROM ETUDE FRIENDS

### Two with Three

TO THE ETUDE:

I have noted many suggestions in THE ETUDE on how to overcome the problem of triplets against two eighth notes. My way of teaching is at first by mathematical illustration and analysis:



The pupil counts "one, two and three," while striking the notes with the right hand on one, two, three and one and (after two) while the left hand is playing.

This exercise should be continued slowly at first and gradually increased in speed until mastered.

J. A. DVORAK.

### Ten Dollars a Seat

TO THE ETUDE:

I have been interested in THE ETUDE MUSIC MAGAZINE for a number of years, both for the ideals it stands for and for the help it renders the music lover.

Last week, Saturday afternoon, the New York society ladies of our town (ninety miles from New York) brought one of the most famous contraltos of the Metropolitan Opera to sing in a concert for a hospital benefit. The tickets were ten dollars apiece. The price was prohibitive to most of us and there were no complimentary tickets. The seating capacity of our hall is about two hundred dollars. One wonders how much was left for the hospital. It seems to us that a short concert at popular prices might have been given in the evening or that some seats might have been priced within reach of all.

Music should be "for, by and of the people" and our Italian friends could teach us

something about democracy if of us did get a little more thought our energy would be trying to interest our friend choral society than in fretting almighty American dollar rate as business.

Anyway we are glad that we can enjoy the splendid interpretations of Walter Damrosch call he once said that the Musical America is through the can home, and we wish ever radio and subscribed to THE MAGAZINE.

### Music and Democracy

TO THE ETUDE:

A question which has been in a long time, a question which is and treason, but which never for answer is, "Does democracy have a ground for real artistic development of a nation the facts of history show? trend of the social and economic the times when the greatest were produced?"

What about the Gothic Cathedral? What about Homer, Spenser? What about Gregor Palestrina, Bach, Haydn? What beginnings of opera, and the trial music, both under the patronage?

Is it not true that the musical enterprises in this country symphony orchestras and grand more upon the patronage devotees than upon the love from the public? Have we believe that the public, left to adequately support music or let alone develop a new art form?

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# The Study "Schedule"

By EDITH JOSEPHINE BENSON

CE has taught the writer that practice schedule induces longer careful practice of easy piano the mere injunction "practice the following directions are written practice slip until the pupil then by repetition.

Studies: Since elements of on as phrasing and touch vary composition, the plan is intended mechanical mastery. Hands 1. Notes and fingering. difficult places for repetition, but rd places, not the whole phrase 2. Study the time. (It is pupil to tap time.) 3. Play together. 4. Play without count- lay and count. The practicing e in the order given. These ay be divided between lessons at one lesson.

ht are possible in the early p aration is sufficient, but it preparation of both physical at the understanding of scale Physical conditions consist of or, crossing over-and-under ex- finger movement. Understand- ve formation has two phases, aural, the latter being ear- whole and half-steps. The d play whole and half steps an play them from white or and name them when played by

knows intervals in the three teacher may play C scale once in for him to count the number gain for counting the number s, and once more for him to what tones the half-steps occur. ready to play until he can ana- ale, and he may need reviews nt lessons before he can prac-

tice alone. The scale should be played and tones counted at the same time to insure proper placing of half-steps, counting the descending scale backward. No attention to fingering need be paid until after two or three repetitions; then an explanation of the fingering is easily understood.

A lesson or two on sharpening or flattening every letter makes white sharps and flats easy. The practice slip reads: sharp every letter within one octave; flat every letter within one octave; name each key aloud when played.

Successive scales may be taught by having the letters counted to the right or left for locating the keynote. The pupil should make the half-steps himself and should name the tones as, F sharp, G; or A, B flat. Questions may be written on the practice slip to help the memory: "How many tones in a scale?" "How many half-steps?" "Where are they?" Later: "How far apart are sharp scales (or flat scales)?" "In which direction do you count?" "What is the sharp for?" "The flat?"

A practice schedule. The teacher must know the average amount of practice in order to assign the lesson. A time schedule is unsatisfactory; but a child can fill a practice slip with the number of repetitions of each item. The result will be better if the number of repetitions probably necessary is indicated.

Type of Study	No. of daily repetitions necessary	No. of actual repetitions
Finger Exercise	10	M. T. W. T. F. S.
Scale	10	
Study P. 9.	12	
Study P. 13	8	
Piece	15	

Do not rely on the child's memory for anything. Make his work intelligible and interesting by means of easy steps.

## Enlarging the Pupil's Musical Vocabulary

By ANNETTE M. LINGELBACH

conversations with the child- in your explanations cultivate f employing the more uncom- difficult musical words so that ill accustom himself to them d them to his vocabulary. l should early learn to inter-

change his words, as *tempo* for *time*, *duo* for *duet*, *pianoforte* for *piano*. A regular assignment of five sentences wherein certain words are to be substituted for more interesting ones would soon enlarge his vocabulary. For example: *This melody is to be played slowly (andante).*

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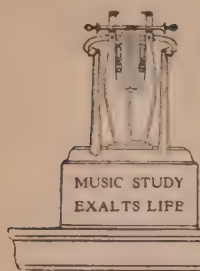
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# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



MUSIC STUDY  
EXALTS LIFE

## READING SUGGESTIONS FOR VACATION DAYS

There are many fascinating bits of reading in books touching on the lives of the great masters and the history of music. Quite a few such books are full of romance, musical lore and inspiring glimpses into success struggles. Teachers, students and lovers of music who follow this suggestion to get several such books for reading during vacation days will never regret their action. Such books provide not only immediate entertainment for the readers but also supply them with knowledge that will be found a valuable, useful and enjoyable possession for the rest of their lives.

Streatfield's *Life Stories of Great Composers* (\$2.25), Pirani's *Secrets of the Success of Great Musicians* (\$2.00), Cooke's *Standard History of Music* (\$1.50), Baltzell's *Complete History of Music* (\$2.25), Finck's *Musical Progress* (\$2.00), Haweis's *Music and Morals* (\$2.25), and Hipsher's *American Opera and Its Composers* (\$3.50), are a few of the books suggested for those who will welcome entertaining reading during the summer months.

Others who have an earnest desire to make the most of the summer opportunities for advancing themselves in music will welcome works for self-study in various branches. This is attested by the fact that in past years self-students at this season have sought such works as Orem's *Harmony Book for Beginners* (\$1.25), Orem's *Theory and Composition of Music* (\$1.25), Elson's *Mistakes and Disputed Points in Music and Music Teaching* (\$1.50), Christian's *Principles of Expression in Piano-forte Playing* (\$2.50), Cooke's *Great Pianists on Piano Playing* (\$2.25), Ham-bourgh's *How to Play the Piano* (\$1.50), Hofmann's *Piano Playing with Piano Questions Answered* (\$2.00), Wilkinson's *Well Known Piano Solos and How to Play Them* (\$2.00), Wodell's *Choir and Chorus Conducting* (\$2.00), and other works of a serious nature.

The Theodore Presser Co. is able to supply not only the books here mentioned but practically any existing musical literature work.

## NEXT SEASON'S SUPPLY OF 'ON SALE' MUSIC

At this time when so many teachers are planning their summer vacations it is easy to forget that one must provide for the activities of the next teaching season. Every Fall hundreds of teachers find that they are without necessary teaching supplies although anxious pupils are ready to begin their lessons. This often embarrassing and costly situation is easily avoided by making arrangements long enough in advance to guarantee the receipt of supplies before, rather than after, the season's regular work begins. Our "On Sale" Department is able to give the best of service during the summer months when there is not the press of teachers' orders as in the busier portion of the year.

"Early Orders" not only get particular attention, but on completion are held for delivery at such date as best suits the teacher's convenience. This plan obviates all delay and uncertainty. As a special inducement to get teachers acquainted with the convenience and value of ordering well in advance of the opening of the Fall season we bear the expense of at least one-half the transportation charges, provided the order is placed in our hands

## SUCCESS HABITS

The old saying, "If a man make a better mouse-trap than his neighbor, though he build his house in the woods, the world will make a beaten path to his door," has been misinterpreted by many. As a result, the patent office is crowded with mouse-catching contraptions evolved by those who expect the world to demand their individual mouse traps.

The philosopher did not intend to urge people to do one thing well and then stop at that; the real intent was to drive home the thought that it pays to strive for the best in everything undertaken. The music teacher may secure the best education possible, but he cannot sit back in a studio and expect this alone to bring pupils. The music teacher, of course, should secure the best possible educational equipment, whether it be through study with master teachers or through continued self-study, but this practice of striving for the best in that direction should be applied to every department of the teacher's work.

In the matter of materials, for instance, the teacher will find it profitable to use those works best conceived to obtain the best results. The Theodore Presser Co. always is glad to send such materials to teachers for examination and is ready to send without charge graded and classified catalogs and descriptive lists of works that are the outstanding favorites with thousands of teachers throughout the country.

## Advance of Publication Offers—June, 1930

Paragraphs on These Forthcoming Publications will be found under These Notes.

These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

ADVENTURES IN MUSIC LAND—PIANO—KET-	
TIRIF .....	45c
BEGINNER'S METHOD FOR THE TRUMPET (OR	
CORNET)—H. REHRIG .....	65c
BEST LOVED THEMES FROM THE GREAT MAS-	
TERS—PIANO .....	35c
BEETHOVEN SONATAS—PIANO—VOL. 1.....	\$1.00
BEETHOVEN SONATAS—PIANO—VOL. 2.....	1.00
BUILDING OF THE TEMPLE—CANTATA—ROOT, 25c	
CLASSIC AND MODERN HAND COLLECTION—	
JOS. E. MADDY AND WILFRED WILSON—	
PARTS. EACH .....	25c
EASY CELLO ALBUM .....	60c
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MINIATURE DUETS FOR TEACHER AND PUPIL—	
PIANO, FOUR HANDS—GAYNOR.....	45c
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HARKER .....	35c
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—STRICKLAND .....	60c
VIOLIN CLASS BOOK, No. 1—HATHAWAY AND	
BUTLER .....	40c

before August first and is designated as an "Early Order." When ordering you may specify desired materials or just ask us to make up a selection to meet the needs you describe and the number of pupils you expect to have in each grade. Also be sure the desired date of delivery is definitely specified. All such orders should include a reference to this announcement. If unfamiliar with our "On Sale" privileges please write for information, catalogs and order blanks.

## VIOLIN CLASS BOOK No. 1

By ANN HATHAWAY and HERBERT BUTLER

We take pleasure in announcing for the first time a fine new class book for the violin. It is just the book to use with beginners who are to be taught in class. It will prove to be the ideal manual for use in public or private schools. This book is the joint product of two nationally known experts who may be considered as pioneers in violin class work. It is based upon a moderate and rational use of what is termed nowadays "the song approach." The ear of the beginner in violin playing is used as a guide to correct intonation through his conventional knowledge of the scales as sung to the usual syllables aided further by the use of familiar tunes. The melodic idea starts at once. The first position is developed without any technical exercises whatever. There is always something to play and something in which the entire class can join.

The special introductory price in advance of publication for a single copy is 40 cents, postpaid.

## THROUGH AN INDIAN GATEWAY

SUITE OF EAST INDIAN IMPRESSIONS FOR THE PIANO-FORTE

By LILY STRICKLAND

Lily Strickland, a very popular contemporary American woman composer, has recently spent a number of years in India. Naturally she has been much interested in the native customs and music. She has embodied some of the results of her studies in a new suite of impressions. These are both melodic and atmospheric, based upon what the composer has heard. They will make a very interesting set of recital numbers for the piano of about the fourth or fifth degree of difficulty. Their titles are as follows: *Blind Beggar—Hindu Lullaby—To the Burning Ghat—The Young Hindu Widow—Festival*.

The special introductory price in advance of publication for a single copy is 60 cents, postpaid.

## PLAYTIME PIECES FOR CHILDREN

By F. FLAXINGTON HARKER

This is a collection of new and original pieces for very young students. Each piece is illustrated by an appropriate pen drawing and each has appropriate verses. Mr. Harker is a composer of high standing who has made of this book a labor of love. From the kindergarten stage onward it will be found to have many uses. Young students are sure to enjoy these melodies.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

## MINIATURE DUETS

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PIANO, 4 HANDS

By JESSIE L. GAYNOR

This is a work which has had and deserved popularity. We are planning to publish it in a new and much improved edition.

This is a rather different teacher and pupil duet book. It is some of the little pieces of the *secondo* part, while in others it plays the *primo* part. In our new edition of this work the pupil's part will be printed in a special large type. This will be a very great advantage in reading. In addition both parts are phrased throughout with modeling and dynamic markings. The quality of paper will be used and will be substantially bound.

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The special introductory price in advance of publication for each instrument desired is 30 cents, postpaid.

## SUMMER NEW MUSIC 'ON

For the assistance of piano teachers, church soloists and other professionally interested, our *New Music* offered "On Sale" for the summer. This is a continuation of the *New Music* furnished with such satisfaction during the regular teaching season. *New Music* will be sent to you upon request in advance, the first to go out in June, the second in the third and last in August.

This is one of the many forms of music that have given the Theodore Presser Co. such a favorable standing with the public and is also one that appeals more to our patrons with each year, probably because there is constant growth in summer music. In fact, there are apparently more teachers, in particular, who during the vacation period in organized classes of children and young people. It is a mistake to imagine that of this character cannot be done. In many respects it is a period for sustained music success of such work, however, depend largely on appropriate material and the *New Music* we offer "On Sale" will go far to solve these problems.

Remember, there is no obligation to keep or pay for any music not used and that no returns need be sent until August or September.

A postal card request for *New Music*, specifying whether piano music is desired, will suffice to secure teacher or vocalist for this season.

Art is long and time is fleeting.

—LONGFELLOW



## RES IN MUSIC LAND

INSTRUCTION BOOK FOR  
ENTS OF THE PIANOFORTE  
ELLA KETTERER

Ketterer has been so successful in teaching pieces for young students and so successful with her work that the announcement of a new instruction book of her own will be most welcome to her host. It is a decidedly up-to-date book as far away from the old instruction book as it is from the young student plays the first lesson and plays interesting and the interest there are no dry technical exercises and the melodic idea is more. The material is practically Ketterer's own original scales are developed from a new point of view. The introductory price in advance of publication for a single copy is paid.

## THEMES FROM THE GREAT MASTERS

THE PIANOFORTE

It goes rather more deeply than the best melodies arranged in any other published. It takes undying interest wherever they may happen to transform them into playthings of early grade, in all doing violence to the original harmonies of the great masters. This book is now well under a few of the representative pieces mentioned the little ment from Chopin entitled *Favorite Waltz* of Brahms, *March* by Tchaikowsky. The introductory price in advance of publication for a single copy is paid.

## A METHOD FOR THE PET (OR CORNET)

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Illustration of all our beginner's various branches of music has been the aim to have the real melody as soon as possible for the beginner in music to tune at once and this desire encouraged as much as

will be followed in the preparation of the new work, *Beginner's Cornet* (or Cornet). It is along practical lines by a pianist. Mr. Harold W. Rehrig of the Philadelphia Orchestra, therefore well qualified to write such a book. This treats the subject in a very simple, in fact the book is so simple that it might well be an instructor.

It is in preparation, orders for single copies at the advance of publication of \$1.00, postpaid.

## BEETHOVEN SONATAS

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## EASY CELLO ALBUM

Cello students and players will welcome this new album. Most of the pieces are in the first position; a few of them go into the fourth position just for a little and a very few go into the third position. Included in this volume are such favorites as *Cavatina* by Schmidt, *Bo-Peep* by Papini, *Cradle Song* by Hauser, *Summer Twilight* by Hopkins, *Twilight* by Henry, *Love Song* by Drdla, and many others. This volume will be ready very soon.

The special introductory price in advance of publication for a single copy is 60 cents, postpaid.

## SACRED AND SECULAR VOCAL DUETS

In the compilation of material for this volume we have endeavored to select duets that are suitable for a variety of occasions and which may be sung by various voice combinations. There will be duets for church and concert, for home and school, duets for treble voices, for men's voices, for mixed voices.

The THEODORE PRESSER Co. catalog is particularly rich in copyright vocal duet material and the numbers in this album, never having previously appeared in collected form, present an opportunity for an economical investment in vocal duet material that should not be overlooked by singers. While this album is in course of preparation a single copy may be ordered at the special advance of publication cash price, 50 cents, postpaid.

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The orchestral arrangements of this collection were withdrawn from the Advance of Publication Offers last month but the band arrangements are not yet ready for publication, hence the advance of publication offer continues on these parts. The individuals or organizations, having use for such an excellent band book, who have not yet placed an advance order for any of these parts will be wise to do so at once.

While the final work on the band book is being rushed, orders will be received at the special price in advance of publication of 25 cents a part, postpaid.

## ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Advance subscribers to the following works will be pleased to learn that they are now ready for publication and copies will be sent immediately. These works are now available at the regular prices and teachers and active music workers may obtain copies for examination upon our usual liberal terms.

*First Exercises for the Violin*, by Ad. Gruenwald is a new volume in the *Presser Collection* that many teachers of the violin will add to their teaching curriculum. The studies are particularly well adapted for use as supplementary material to the regular violin instruction book and quite a few teachers have been using it for violin class instruction, the arrangement of many of the exercises in two parts of almost equal difficulty making it well suited for this purpose. Price, 75 cents.

*Young American Album Sequel to Boy's Own Book*, for the Pianoforte will answer an insistent demand that has arisen since the publication of the immensely successful *Boy's Own Book* which made thousands of youngsters take an interest in piano playing. When the boy student has finished playing everything in *Boy's Own Book* give him this book. You'll surely keep him happy and he'll be learning something, too. Price, 75 cents.

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## WORLD OF MUSIC

(Continued from page 381)

PRINCE MOHI-UD-DIN, son of the Emir of Mecca, and said to be the thirty-seventh in direct lineage from Mohammed the Prophet, is devoted to the cello and his oud. The oud is a native Arabian instrument resembling an ancient lute and with a tone between those of the harp and guitar. On his cello he plays works of the occidental composers from Beethoven to Manuel de Falla.

THE 1930 FESTIVAL of the International Society for Contemporary Music is to be held in September, at Liège, Belgium. There will be programs of orchestral, choral and chamber compositions.

DISQUES is a new magazine of recorded music of which Vol. 1, No. 2 came to our desk from Tenth and Walnut Streets of Philadelphia. Beautiful in typography, mechanical make up and outward dress, it is as fresh and festive a visitor as "the flowers that bloom in the spring." Best of all, its pages are fertile with information relative to distinctive recordings that have been made in the best laboratories of the world.

FIFTEEN MILLION DOLLARS ANNUALLY are being diverted from the legitimate song industry of America by street "pirates" who sell sheets containing the words of popular songs, according to a report made by John G. Paine, chairman of the Music Publishing Protective Association. New York already has enacted a state statute "prohibiting the printing, publication or sale of copyrighted musical compositions, without the consent of the owner."

THE CHICAGO CIVIC OPERA COMPANY, on its spring tour, traveled over seventy-four hundred miles, in two special trains carrying the entire personnel of the organization, from the greatest of its singing artists and conductors to the scenshifters, with scenery, stage-settings and costumes and all paraphernalia for the sixty performances given in eighteen visited cities from the Atlantic to the Southwest.

COUNT GUIDO GRAVINA, a great-grandson of Liszt, is to furnish the piano illustrations for the interpretative lectures to be given by Miss Julia Schelling at the Bayreuth Festival of this summer.

ALMA WEBSTER POWELL, popular some thirty years ago as an opera singer, died at her home in Mahway, New Jersey, on March the eleventh. She made her operatic debut at Frankfurt-am-Main, on May 16, 1895, as *Queen of the Night* in Mozart's "Magic Flute," and later sang at Prague and Breslau, following which she returned to America to become a member of the Damrosch-Ellis Opera Company and of the Savage Grand Opera Company.

INTERPRETATION OF MUSICAL THEMES in colored light is credited, in its invention, to Mrs. Mary Hallock-Greenwalt of Philadelphia, by an opinion recently handed down by Judge Morris in the Federal Court of the Delaware District.

VERDI'S "SIMONE BOCCANEGRA," in a new German version, has had its premiere in Vienna, along with other Verdian operas that are having a happy revival in German states. It has been written down as possessing "rich melodies, masterly form, orchestration and vocal writing," and that "the first finale is now probably the best we have on the operatic stage."

BACH'S "ST. JOHN PASSION" had its eighth performance in seven years, by the society of the Friends of Music of New York City, when given at the Mecca Auditorium on March the ninth, with Artur Bodansky conducting.

A LEFT HAND CONCERTO for the piano is said to be a musical novelty on which Maurice Ravel is now exercising his genius.

## COMPETITIONS

COMPOSERS OF THE NEGRO RACE are offered six prizes of from one hundred to two hundred and fifty dollars for musical works for the voice and for instruments. The prizes are offered by Captain John Wanamaker in memory of his father, the late Rodman Wanamaker, through the Robert Curtis Ogden Association, an organization of the colored employees of the Wanamaker Store of Philadelphia. The competition closes August 1, 1930; and further particulars may be had by addressing the association named, in care of Wanamaker's, Philadelphia, Pennsylvania.

FIFTY THOUSAND CROWNS (about ten thousand dollars) is announced as a prize by the Smetana Foundation of Brno, Czechoslovakia, for the best work by a contemporary composer and submitted before July first. Further particulars may be had by addressing the organization mentioned.

THE TENTH ANNUAL COMPETITION for the Swift & Company Male Chorus Prize of One Hundred Dollars is announced. The text to be used is *The Indian Serenade* by Shelley; compositions must be submitted before June 15, 1930; and all particulars may be had by addressing D. A. Clipping, 617-18 Kimball Hall, Chicago,



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## Romance of the Guitar

(Continued from page 398)

ment.' George Hogarth, in his *Memoirs of the Philharmonic Society* writes, 'He astonished the audience by his unrivalled execution.'

"Sor's works exceed four hundred and are of the highest musical value. Several of these are operatic and orchestral. His guitar compositions include studies, fantasies, theme variés and sonatas. His *Variations on a Theme by Mozart* which I frequently play in my concerts is among the finest compositions of the sort ever written, even including those of Beethoven, that great master of the variation form.

"An analysis of Sor's sonatas would require too much space. We shall therefore confine ourselves to saying that they are comparable to those of the great German genius. His Opus 15 which must have been written while he was still in the monastery is in sonata form proper but consists of only one movement. In his Op. 22 and Op. 25 he demonstrates his great mastery of form, together with intellectual and emotional depth which has justly won him the title of 'The Beethoven of the Guitar.'

### Likeness to Beethoven's Works

THE SIMILARITY of Sor's works to those of Beethoven is so marked that it is recognizable even in the smallest of his studies. Most of his works are quite difficult to perform and require a perfectly normal and supple hand. Napoleon Coste, one of the great guitarists of the 19th century and the greatest French exponent of that instrument, was an ardent admirer of Sor and, in a letter to one of his friends,

wrote concerning the latter's had an admirable left hand which permitted a reach that it was possible to attain.'

"It has been said that he was always accompanied by great artists and great artists and composers. Tarrega (1854-1909) of whom he writes: 'Of humble origin and engaged in struggles against circumstances he gave to the world an ample of genial personality, temperament and of extraordinary all of which he devoted with to his instrument with the raising it to the highest category.'

"Tarrega was a graduate of the Conservatoire where he won composition and harmony and subsequently he was appointed guitar. Although some of his had seen the possibility of a of the works of the great guitar, it was left to Tarrega the world by his supreme art insight into the intellectual value of these works that the worthy medium for the inter Bach fugue, a Beethoven Chopin nocturne. Among tions which he transcribed a almost all the great composer inal works include studies, pieces and fantasies. Although I myself have been greatly the style of this guitarist.

(Other articles on this interest have appeared in the last three

## MUSICAL BOOKS REVIEWED

### Slave Songs of the United States

BY WILLIAM ALLEN, CHARLES WARE AND LUCY GARRISON

Without the editing that lauds so many negro songs with unnatural harmonies and embellishments, these melodies, one hundred and thirty-six of them, stand out with clear simplicity.

In 1867 all these songs were originally assembled, the presented edition differing only in matters of make-up and presentation. Therefore the authenticity of the melodies cannot be questioned.

There is the smell of odoriferous earth in their roots, dug from the very soil. The slaves making their way to heaven is the one theme used throughout, with now and then a slight glint of hope for deliverance.

153 pages.

Price: \$2.50.

Peter Smith, Publisher.

BEETHOVEN

### The Man Who Freed Music

BY ROBERT HAVEN SCHAUFFLER

One hesitates to call the experiences resulting from this reading the effect of printed leaves of a book. Something happens when we turn over the pages. We look from a long-closed window of the castle; we trace certain footprints in the soft loam; we brush a mighty shoulder.

If the author is at times given to darts of propaganda he may be forgiven for the fluttering phrases of pure beauty these bring down.

In Beethoven's street (he says), "You had only to whistle some well-known string quartet tune (say, the Eighteenth Century equivalent of what the beginning of Beethoven's Seventh quartet is for us) and eager heads would pop out of windows on both sides of the street. Down towards the Rhine and up towards the Münster enthusiastic counter tunes would come whistling back, with all degrees of in-tune-ness, from a whole neighborhood of puckered lips."

Again, speaking of Beethoven, he says, "He soon learned to borrow so creatively as to cover his loans."

Words of the master himself are the high lights of this volume—his imperious, "For such swine play I not!" flung out at the house of Count von Browne's, and, to Prince Lobkowitz, "With men who will not believe and trust in me because I am still unknown to universal fame, I cannot hold intercourse."

Then the sad incident of Beethoven's later years told by one of his friends when, in testing a new piano, "he struck the C major triad with the right hand and B as a bass in the left and . . . repeated the false chord several times in order to let the sweet tone of the instrument reverberate. And the greatest musician on earth did not hear the dissonance!"

But Schaffner lightens the gloom of this episode. He goes on to say, "Perhaps the

composer was deliberately trying polytonality on the critic."

So, lightly, does the author catch the great drama of Beethoven. There is so much deep tragedy that we are glad to be able to once, with laughter as well as

Two volumes, 693 pages. Ample illustrated.

Price: \$10.

Publishers: Doubleday, Dorland & Co., Inc.

### The Dilemma of American Music

Other Essays

By DANIEL GREGORY M.

The book covers much ground familiar being the market place of American music. Beethoven is presented—a glugery tit-bit of the bar-line, with its accompaniment of over-emphasis, is declared sacred in the fine light of the reasons why America is "money's worth" of music art.

This is a book which Americans should read and meet with serious 306 pages.

Notational illustrations.

Price, \$2.50.

The Macmillan Company.

### The Amazing Benjamin

And how very amazing it is born into a rather circumstantial, should have been able to things, and to do them all so how well he accomplished the below is here told in forty-five each of which is contributed by world has honored for significant in some one particular which was but a transient in the multiple gifts of the irreparable Richard." So it is that, from word" by President Hoover to by Brad Stephens; and from him at the court of Louis XVI to tion in 1926 naming him "Father Music Industries," the reader is to dizziness by the stupendous that emanated from this one of the Horn of a father who "play on the violin and sung without which "was extremely agreeable as was later recorded by the he was not alone to grow into diplomat of his century," and widely read and quoted writer but was also to become, what sical readers most, the instrumental critic, lyricist and inventor of All of which is delightfully re delectation.

Bound in cloth.

296 pages.

Publishers, Frederick A. Stokes

Price, \$3.00.



# The Story of "Anne Laurie"

By A. W. MACY

the English language is the fine old song Annie Laurie. No other song surpasses it, unless, perhaps, it be John Brown's Home, Sweet Home. Of this is known, save that he was a lad who lived about two centuries ago, that his name was William Tell, and for a time he was very popular with a lassie named Annie Laurie. He composed a song about millions of people have been since, Annie must have been indeed if she came up to the mountains. That she was a real creature of Will's improved by the ancient parish where they lived.

of Annie Laurie has unchanged since it was first written in the way Will wrote

on's braes are bonnie,  
early fa's the dew;  
and Annie Laurie  
up our promise true;  
our promise true,  
never forget will I,  
bonnie Annie Laurie  
me down and die.

okit like the peacock,  
briestit like the swan;  
up about the middle,  
waist ye weel nicht span;  
st ye weel nicht span,  
e has a rooling eye,  
bonnie Annie Laurie  
me down and die."

very pretty and musical; but the author, afterward regretting a third stanza. So this is the end of the story.

on's braes are bonnie  
early falls the dew;  
there that Annie Laurie  
me her promise true,

Gave me her promise true,  
Which ne'er forgot will be,  
And for bonnie Annie Laurie  
I'll lay me doon and dee.

"Her brow is like the snowdrift,  
Her neck is like the swan;  
Her face, it is the fairest  
That e'er the sun shone on;  
That e'er the sun shone on,  
And dark blue is her eye,  
And for bonnie Annie Laurie  
I'd lay me down and die.

"Like dew on the gowan lying,  
Is the fa' o' her fairy feet;  
And like winds in summer sighing,  
Her voice is low and sweet;  
Her voice is low and sweet,  
And she's all the world to me,  
And for bonnie Annie Laurie  
I'd lay me doon and dee."

Bayard Taylor, the American poet, added to the popularity of the song in a unique way. In the Crimean war, the night before the assault on the great stone fortress, Makaloff, one of the English soldiers began singing *Annie Laurie*. Another soldier took it up and another and another, and soon the whole British army was singing it in one grand chorus. Taylor immortalized this incident in his beautiful lyric, *Song of the Camp*, one stanza of which runs thus:

"They sang of love, and not of fame,  
Forgot was Britain's glory;  
Each heart recalled a different name  
But all sang Annie Laurie."

By all the rules of poetic justice, Will Douglass and Annie Laurie should have married each other, but they did not. Annie, it seems, did not like Will's style, and turned him down. She married another Will, Will Ferguson, and Will Douglass married a girl named Clark.

But the ideal Annie Laurie, thus immortalized, has become the universal soldier's sweetheart.

## The Accompanist Who Aids and Abets

By ESTHER LEE

so humble, the accompanist is successful unless he adapts the mood of the soloist. Quietness is almost worse than timidity is the deft intuitive touch of humor when humor is needed when there is call for tears, when love is the motif. It is

this touch which encourages and even invigorates the soloist.

Besides—this is a risky suggestion, but it must be made—the true accompanist must sometimes gently hint a mood, a fantasy, that the soloist, in his nervous concentration on the general effect, might have missed.

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# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



## The Tie

By CHARLES KNETZGER

The musical tie is  
A troublesome thing;  
You see two notes written  
Yet hear but one sing.

If ties cause you trouble  
When learning to play,  
They may become clear  
If you do what I say.

Sometimes two half-notes  
Are joined into one;  
Just hold them for four beats.  
Now isn't that fun?

Perhaps it's two quarters  
That trouble you so;  
The two make one half-note  
Whose value you know.

Or two little eighth-notes  
Are joined by a tie;  
Imagine a quarter—  
It's easy as pie.

And lastly two sixteenths  
Are made to unite;  
Just think of one eighth-note  
And then you'll be right.

## Thirty Minutes or More

MANY OF the Juniors have a limited amount of time to practice, due to heavy school schedules and much home work, while others can give a great deal of time to their music. But even those whose time is limited might easily add ten or fifteen minutes a day to their practice by rearranging their home schedules. Often ten or fifteen minutes is wasted just before or just after a meal, and this time could well be added to the practice time, even for two or three times a week if not every day. At the end of the season those extra minutes might make a big difference in one's advancement.

Then, sometimes, a certain amount of practice time has been decided upon by the teachers and parents. But did you ever think how splendid it would be to do a few minutes EXTRA each day without being told to do so? Naturally, the pupils who stop the very minute their practice time is up are not going to get along as well or show as much improvement as those who do a few minutes extra.

"WAS THAT all you had for your lesson?" asked Miss Curry, the piano teacher.

"Yes," answered Lillian, putting her books in the music-bag.

"Are you certain?" Miss Curry questioned.

"Oh, I didn't play my scales," Lillian confessed. She had skipped them on purpose.

Returning to the seat at the piano she rattled off the scales.

"Try to see if you can get them a little smoother," said the teacher.

Lillian played them over again, but still they were jerky and uneven.

"Did you ever think of the scales as being a string of pearls?" Miss Curry asked.

"No, I didn't."

"Do you see this string of pearls that I'm wearing?" asked the teacher, taking a string of pearl beads from around her neck.

"Yes," answered Lillian, "and they are all the same size and color."

your scales maybe you can take part in it, too."

Lillian went home and started to practice. "I'm going to get in that scale contest if it is possible," she said to herself. While practicing she had an idea. She would draw a picture that would illustrate the D major scale as a row of pearls. So she made a picture of the piano keys with a pearl on each key of the scale.

"Won't Miss Curry laugh when she sees this?" she thought.

"The idea of playing pearls did help you," the teacher declared at the next lesson.

"Yes, it did, and I drew this little sketch to remind me when I become careless," Lillian showing the drawing to the teacher.

"This is a wonderful idea, Lillian!" exclaimed Miss Curry. "It illustrates the D major scale exactly."

"I was practicing the D scale the most and that is why I drew it," Lillian said.

"Would you let me keep this drawing for about a week?" the teacher asked.



## LILLIAN'S SCALE OF PEARLS

"That is just what I wanted you to notice. Your scales should be the same, each tone round, smooth and even."

Lillian was impressed with the thought of playing pearls, and tried the scales once more without being asked.

"Those sounded better," encouraged the teacher, "but wasn't your thumb heavier than the other fingers?"

"I guess it was," Lillian admitted.

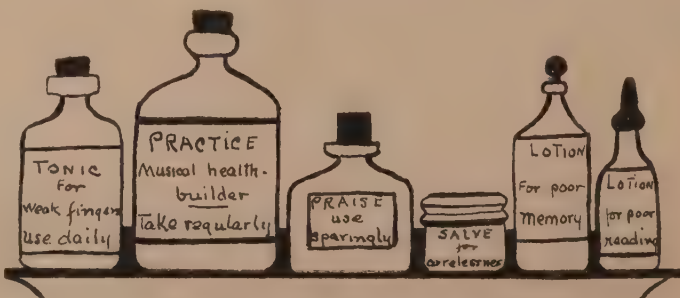
"We are going to have a scale contest the last of the term, and if you improve

"Certainly. You may keep it for good if you wish," Lillian replied.

"No, I'll return it. But I would like to pin it on the bulletin-board for a few days."

When the time came for the contest Lillian was admitted to it and won the second prize, a short string of pearls. Her girl chum won the first prize which was a long string of the same kind of beads. While they weren't real pearls, of course, they were pretty, and the girls were proud to wear them.

Lillian never forgot the lesson and always tries to play pearly scales.



## The Musician's Medicine Shelf

By ALICE H. McCULLEN

## ?? ASK ANOTHER

1. What was the nationality of Johann Sebastian Bach?
2. What is meant by *maestros*?
3. Who wrote the opera "Carmen"?
4. What is a cantata?
5. What is a pipe-organ?
6. What instrument is this?



7. How many whole steps are there in a minor seventh?
8. Name two composers whose names begin with W.
9. Who wrote the opera "Hansel and Gretel"?
10. From what opera comes the line "Oh, Thou Sublime Sweet Face"?

Name .....  
Time .....  
Score .....

## Chords

By CHARLES KNETZGER

C, E, G, or G, C, E  
Makes the major chord of C.  
G, B, D, or D, G, B  
Makes the major chord of G.

One, three, five of any scale.  
You can find them without  
Play them in positions three and four.  
That's the tonic harmony.

## What Do You Know Music?

WELL, what do you? That's the question. What do you know definitely without being confused about it? And what do you just THINK you know?

So many people, if you ask them a question, will begin their answer with "I THINK it is this or that or something. Frequently they know, but are half afraid to say so, so they begin in the timid way they are not sure, but that is the way to think. As a matter of fact, it is about the last thing they ever do.

Ask some of your friends to join in "Ask Another" or in any of the "What Do You Know" series that you see to time. Notice how many of them give their answers by saying they "think" so and so.

Try to get yourself out of the "I think" class into the really knowing class. You will enjoy it all the more for KNOWING about it, and then, if anyone asks a question, you can really tell the correct answer.



# JUNIOR ETUDE—Continued



## Little Biographies for Club Meetings

### No. 30—MacDowell

MACDOWELL is the first American to appear in the little Biographies, and probably every one of some of his small piano compositions at least the one called *To a Wild*

was born in New York City and died there in 1908; so he might be only an American but also a foreigner, though he lived abroad for

his piano teachers was Teresa Carrenyo, a famous pianist and one of the greatest in the world. He went to Europe to continue his studies, spending some time at the



Edward MacDowell—1908

Conservatoire, then to Germany where he studied several years, and finally to remain there as a teacher until he became acquainted with Liszt and many other prominent composers of the time.

He decided to return to America, where he was appointed to the University of New York and gave lectures on music. Also he composed and conducted many choral works, spending a great deal of time composing and

giving concerts. But he worked so hard that his health finally broke down and he became a complete invalid.

In his compositions he is what is called a "romanticist." That is, he liked to tell stories in his music. You will notice that most of his music bears titles which give the hearer an idea of the story he is trying to tell in his music. He was interested in American folk music and Indian music. His harmonies are rich and his compositions are for the most part poetic.

The last few years of his life he retired to a farm in New Hampshire and this, since his death in 1908, has become known as the "MacDowell Colony." Here are many little stone cabins in the woods where composers, writers and poets may go and take their vacation, spending their entire day in these little quiet cabins where they cannot be disturbed in their creative work. It was one of MacDowell's dreams that this place should come to be, and it has been carried on by his widow, Mrs. Alice MacDowell, and a group of earnest workers called the Edward MacDowell Association.

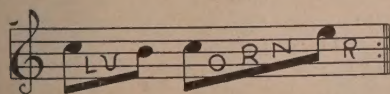
Fortunately MacDowell wrote a great many charming yet simple compositions for the piano. So you will have no trouble in getting up a MacDowell program for your meetings. His larger compositions include two piano concertos, *Indian Suite* for orchestra, four piano sonatas, many songs and miscellaneous numbers.

Things you can easily play, besides *To a Wild Rose* are:

Selections from *Woodland Sketches*, *Sea Pieces*, *Fireside Tales*, *New England Idylls* and *Six Little Poems After Heine*.

## Questions On Little Biographies

1. When did MacDowell live?
2. With what city is he identified?
3. What is the "MacDowell Colony"?
4. Where is it?
5. What is "romantic" music?



R ETUDE:

A group of girls between the ages of sixteen, organized into "The Music Club of Regina." The club is to foster a love of good music among students by keeping up a list in the artists that visit our club, acquiring an appreciation for music by hearing good artists at the club. One of the officers of the club kindly gave the club a list. We have the regular officers, and committees for the club and meetings.

I call we answer with a musical event, then have the business program. The program committee to keep the musical activities interesting and varied as possible. Good that every member must contribute some entertainment, and vocal solos are a part of the program. One of the great masters

is chosen to study each month, on whose life each member must do some research.

Occasionally we have a social touch at the meetings, such as observing the birthday of one of the members. We have twenty members and hold our meetings in each others' homes. One of our members makes out the membership cards from her own original idea.

From your friend,  
FRANCES PETERSON (Age 15),  
674 Princess, St.,  
Regina, Sask., Canada

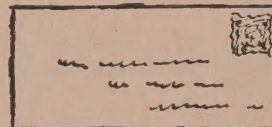
DEAR JUNIOR ETUDE:

We have a music club called the Mozart Club and I am Vice-President. Our club members have a picture of Mozart on them. I played Beethoven's Bagatelle in the contest.

From your friend,  
NADIHE FOWLER (Age 11),  
Oklahoma.

## Answers to Ask Another

1. Schumann was German.
2. *Macstoso* means majestically.
3. Bizet wrote the opera "Carmen."
4. A cantata is a long composition for solos and choruses, similar to an oratorio but on a smaller scale.
5. A pipe-organ is a key-board instrument whose tone is produced by air passing through pipes.
6. Trombone.
7. There are five whole steps in a minor seventh.
8. Richard Wagner; Carl Maria von Weber.
9. Humperdinck wrote the opera "Hansel and Gretel."
10. From "Tannhäuser," by Wagner.



DEAR JUNIOR ETUDE:

I have just been elected president of our music club which is federated in the New York State Federation of Music Clubs. At our meetings we read aloud the letters from other clubs appearing in the Junior Etude. We have thirty-six members and are organizing a rhythm orchestra. We also read the lives of great musicians from the Junior Etude.

From your friend,  
JOSEPHINE A. WECHT (Age 12),  
New York.

DEAR JUNIOR ETUDE:

I study piano, clarinet and voice and like them all. I am in a band and an orchestra. Our band has a lesson every Saturday morning for three hours. My music is the most wonderful thing in the world to me.

From your friend,  
MARTHA SMITH (Age 14),  
Texas.

DEAR JUNIOR ETUDE:

There are some girls around here who play the piano and other instruments, and we are thinking of starting a music club and having pins. If any one has organized a club do you suppose they would write to me and give me some original ideas for a club?

From your friend,  
SYLVIA MAE EILER (Age 13),  
738 Oakdale, Monrovia, California.

Owing to lack of space the letters from the following will not be printed.

Louise Greenleaf, Esther Chaitin, Bary Burt, Elizabeth Schermerhorn, Annis Vant Hoff, Lila Mokersel, Emma Louise Stenzel, Martha Marcacci, Frank Bainer, Phoebe Sherrig, Josephine Hardman, Velma Simon, Winifred E. Hyland, Rother C. Blunt, Mildred Robertson, Catherine Bailey, Mildred Helm, Mary Long Barnhill.

## Musical Letter Chops

By E. MENDES

1. Use the last 3 letters of a musical instrument for the first of a 6 letter word meaning to provoke.
2. Use the last 3 letters of a musical instrument for the first of a 9 letter word meaning a drug that eases pain.
3. Use the last 3 letters of a musical instrument for the first of a 6 letter large bird.
4. Use the last 3 letters of a musical instrument for the first of a 4 letter word meaning gaiety.
5. Use the last 3 letters of a musical instrument for the first of a 5 letter part of a flower.
6. Use the last 3 letters of a musical instrument for the first of a 4 letter word naming a certain tribe of Indians.

DEAR JUNIOR ETUDE:

I have played violin in our high-school orchestra for two years. As I have always been interested in music clubs I decided to establish one this year. My music teacher has offered to help me.

From your friend,  
MARY PEACOCK, (Age 16),  
California.

DEAR JUNIOR ETUDE:

I play violin and piano and am in two orchestras. My sister plays violin and piano, too, and is not six years old until next month. When I was six years old I played in the orchestra. My mother is a violin teacher and I hope to be one when I grow up. I enjoy the rhymes in the JUNIOR ETUDE.

From your friend,  
BERYL WAYNE ROBERSON (Age 9),  
California.

N. B. Beryl's record is a good one! How many other Juniors, age 9, can play violin and piano and are in two orchestras? Surely not many!

DEAR JUNIOR ETUDE:

We are a group of children residing in different near-by localities on the Jersey coast. We have organized ourselves into a Junior Music Club, the purpose of which is to develop a better taste for good music, to study the lives of the composers and to attend children's concerts in a body. We are trying to think of an appropriate name and hope you will help us by suggesting some.

From your friend,  
SARAH SCHLISSERMAN  
(Age 13).

N. B.—Many clubs select the name of a composer, others, a musical term, such as "Allegro," or "B Sharp." Or you might take a name from your locality and call it the "Seaside Club." Why not have each member bring a name to the next meeting and all vote on it?



## JUNIOR ETUDE—Continued

## JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"The Music of Bach." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Office, 1712 Chestnut St., Philadelphia, Pa., before the 20th of June. Names of prize winners and their contributions will be published in the issue for September.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

## My Favorite Song

(PRIZE WINNER)

This is a rather peculiar composition to write because if I choose *America* today it is quite probable that tomorrow I will lean towards *God Save the King*. However, in spite of this difficulty, I shall do my best now, and hope I don't change my mind too hurriedly.

My mother is very Scotch so it is not strange that I know a large number of Scotch songs. The first songs I learned and consequently the ones I know and like best are the ones like *Loch Lomond* and *The Bluebells of Scotland*. Therefore it is not very strange, nor much to be wondered at, that my choice is *Auld Lang Syne* although I live in America and even if my Mother had come over on the "Mayflower" I strongly suspect the choice would be much the same for, though the words are typically Scotch, the idea of the song is universal.

JOAN WARNSHUIS (Age 13)  
New York

## My Favorite Song

(PRIZE WINNER)

The history of the world may be learned through the medium of songs.

There are many types of songs—patriotic, folk and sacred. Out of the many types, there is one we like better than the others. My favorite type is the patriotic song, and the one song—my favorite, *our* favorite, *The Star Spangled Banner*, by Francis Scott Key.

We all love our national anthem for it is supreme in its expression of love and liberty.

To its composer, Francis Scott Key, we owe a debt which we can never pay and we shall pay homage to him as long as *The Star Spangled Banner* floats "o'er the land of the free and the home of the brave."

SARAH M. JANE WILSON (Age 14)  
Pennsylvania.

## PRIZE WINNERS FOR MARCH PUZZLE:

John Pribula, (Age 14) Penna. Paul Henry Heinz (Age 10) Kansas. Ernestine Forsell (Age 13) Kansas.

## SPECIAL HONORABLE MENTION FOR MARCH PUZZLE:

Marion Downs, Grace Higgins.

## HONORABLE MENTION FOR MARCH PUZZLES:

Wilma Tull, Esther Richardson, Rita J. Price, Mary Lippy, Gladys Vickers, Ellen Hancock, Dorothy Liddon, Esther Barol, Martha Weller, Rosalia Bross, Priscilla Haskell, John A. Low, Louise Greenleaf, Anthony Neumelster, Cynthia Hales, Margaret Evans, Mary Croft, Frances Duschene, Dorothy VanGrundt, Rolla M. Lahvic, Alice Imholte, Bennett Imholte, Lois Perry, Frances Williams, Leona Mae Hall, Margaret Whittington, Flora E. Menzel, Betty Ann Purnell, Mabel Perdue, Ruth Snell, Esther Snell, Edith Chandler, Eloise V. Adkins.

## My Favorite Song

(PRIZE WINNER)

It was my last day at camp. We all sat near the top of a mountain and while looking down over the surrounding country-side we watched the sun slowly fading away. We had just sung all our favorite camp stunt songs, but now we each sat thinking sadly of leaving our new friends and happy times. Through the beautiful scenery and quiet nature God seemed very close. For some time we sat there—until the twinkling stars shown down. Then through the stillness of the air sounded Taps. As the echoes died away, we softly sang those beautiful words;

Day is done,  
Gone the sun  
From the lake,  
From the sky,  
From the wood,  
All is well!  
Safely rest,  
God is nigh.

Whenever my heart is heavy with petty troubles, I sing and play it over, and once more I am at peace with the world.

ANNA J. SHOUSE (Age 15)  
South Dakota

## HONORABLE MENTION FOR MARCH ESSAYS:

Laurence D. Phillips, Sara Stafford, Loretta E. Wright, Betty Purnell, Hannah Markstein, Edith Chandler, Dorothy DuPuis, J. J. Salisbury, Irma Capps, Ellen Beasley, Vincent Lavarna, O. Rancourt, Lois Mansfield, Geraldine Miller, Gertrude Manning, Elizabeth Hays, Isabelle Devaux, Lillian L. Christie, Helen Euser, Sterling Schuchart, Mary Robinson, Eleanor Weston, Hilda Miller, Erna Sauter, Cecile Geschichter, Ellen Hancock, Dorothy Schreiber, Mary Elizabeth Hadley, Lois Kaiser, Betty Blass, Ruby Kremenetsky, Inge Merz, Katherine Dobbs, Margaret Mazzotta, Betty Jane Balsiger, Doreen Bowers, Marion Downs, Joane M. Beighley, Nina L. Johnston, Gladys Franklin, Ardis Mae Hosler, Dorothy Alice Thayer, Adele Greenberg, Dorothy Nichols, Virginia Sorenson, Esther Richardson, Ursel Holsing, Helen Mae Weitzel, Phyllis Mansfield, Lois Mary Warnshuis, Fannie Martha Aderholt, Genevieve Miller, Eloise Anderson, Jane McCray, Anna Mae Schueter, Faye McCreedy, Newton C. Ware.

N. B. There were many different songs selected for favorites in this contest and everyone had such good reasons for their selections! Some of the songs selected were: *America*, *Dixie Land*, *Old Oaken Bucket*, *Silent Night*, *Trees*, *Santa Lucia*, *Deep River*, and many others. Also, some selected instrumental numbers. Surely all the Juniors know the difference between songs and instrumental compositions! The subject for the essay was "My favorite SONG."

## Answers to March Puzzle

Horse—Hose—R  
Paint—Pant—I  
Lucre—Lure—C  
Aches—Aces—H  
Coast—Cost—A  
Shred—Shed—R  
Pedal—Peal—D

Pawns—Pans—W  
Chain—Chin—A  
Tiger—Tier—G  
Lance—Lace—N  
Guest—Gust—E  
Marry—Mary—R

## EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

## Minuet in G, by J. S. Bach.



The earlier that you make the acquaintance of this greatest of composers, the better. This easy arrangement of one of his minuets will serve as a fine introduction, and through it you will become accustomed to some of Bach's tricks of melody and rhythm. If you would learn many interesting facts concerning Bach's life, we would advise your obtaining a copy of the little biography which is published in the Etude Musical Booklet Library, at but twenty-five cents per copy.

The small dots beside the double bar lines mean to repeat the section just played.

In measures thirteen to fifteen there is a tiny sequence in the right hand; it sounds well and is characteristic of the music of the period.

## Cradle Song, by Cuthbert Harris.

The violin part is extremely easy. All in half notes, it is merely a sort of *obligato*. The real meaning of this word is a part which is "necessary" or "obligatory," yet in this case, the piece would sound complete without the violin part, for the piano plays the melody throughout.

As in every cradle song, the tempo is slow and the rhythm marked and steady.

Do you remember what the word *andante* actually means? It is pronounced *ahn-dahn-teh*.

## Little Tiddewinks, by Wm. Gaven Barron.



This short piece presents a technical "stunt" with which most of you perhaps are not familiar—the interlocking of the hands. Although it requires some agility, it is easy to master this, and you are always sure to mystify your audience by your performance.

The remainder of the composition is without difficulties. Notice all the helpful suggestions—"softly," "questioning-ly," "answering back," and so forth—which the composer has been kind enough to make.

## The Little Red Soldier, by M. L. P.



Here is a nice little piece which will make an excellent introduction to the second, on the

In the second section you must be sure to play the way that loud and soft notes. That is, first there is a loud note, then a soft one.

In what key is the second section? What major key has the same signature?

## Daffodils, by Grace E. M. Waite.

This simple, melodious waltz will be found to contain no very puzzling measures. The trio, which consists largely of arpeggios, requires the crossing of the hands—but the tempo is slow enough so that you have ample time to accomplish this in a satisfactory way. The climax, or point of greatest feeling, occurs towards the end of this third section.

## The Humming Bird, by Charles E.



The introduction measures long, first theme. You the five-finger glissando to the next note. This last way, is always some emphasis. The middle section, the melody to the bird's voice "cheerily." Apparently this point, the bird would be singing quite out of his usual. Play all the little runs smoothly, awkward finger motions.

## MUSICAL EDUCATION IN THE HOME

(Continued from page 443)

over these matters to realize the great good to be gained. I have it in mind to meet with the parents in this way every once in a while, on different topics of interest. If you have any questions or suggestions regarding your child's music study call me at any time. I shall be glad to take time for anything that will be helpful to both of us. Music is as deserving of its share in the child's time as any subject taught in or out of school. Musical training outside of schools is already, in many localities, being given credit on a child's school course. And there is

no good reason why this should be. Sincere thanks for your cooperation regard to the Study-Recitals which having every two weeks. I believe meetings are worth the extra money. We are learning how to help each other, how to listen to others, are solving some technical problems now, with our little books on the composers, we shall become acquainted more than just the printed page. Yours truly, —M.

"Strad"

(Continued from page 441)

When Vuillaume heard of the old peddler's death he hurried to Milan from Paris and secured the violins left by him. But in the shabby room Vuillaume found a letter telling of two other violins, far superior to any of these, which were hidden in a deserted farmhouse, wrapped in a cloth and locked in a bureau drawer. Immediately Vuillaume set out for the farmhouse and found within it the violins. One of them was a Giuseppe Guarnerius, the other, The Messiah.

Each of these is the most perfect of its kind in existence. Vuillaume, like Stradivarius, revered The Messiah so much

that it was seldom he allowed himself to be touched. When it was last proved to have a superlative tone, it was generally agreed that it is the finest ever made. The present owner is the Messiahs and Company of London.

Whether violins superior to Stradivarius will ever be made, be seen. Many have attempted, but no one has succeeded at it, herself has failed. But as science to improve on the Stradivarius, the paintings of Rembrandt, the poems of Milton as to think of better the violins of Stradivarius.

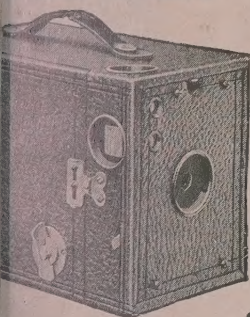


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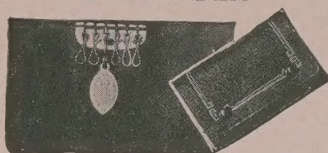
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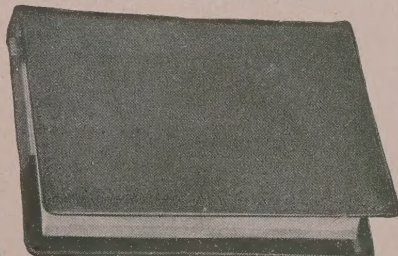
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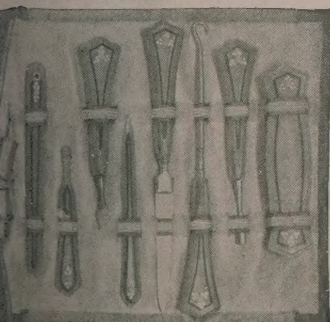
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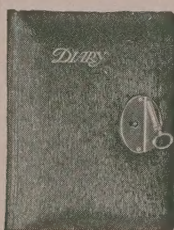
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My Redeemer and My Lord.....C, b-E	.75
deKOVEN, Reginald Recessional.....F, c-g	.75
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EFFINGER, Stanley S. I Shall Not Pass Again This Way.....F, c-F	.60
I Shall Not Pass Again This Way.....D, a-D	.60
HAMMOND, Wm. G. Behold the Master.....F, d-F	.60
.....Db, b-D	.60
HAWLEY, C. B. Come Holy Spirit.....A, E-g	.60
.....F, c-E	.60
Oh, for a Closer Walk with God.....F, F-g	.75
Oh, for a Closer Walk with God.....Db, d-E	.75
MacFADYEN, Alexander Bow Down Thine Ear, O Lord.....G, d-g	.60
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NEVIN, Geo. B. At the Cross.....Dm, F-F	.60
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SPEAKS, Oley By the Waters of Babylon.....Dm, a-E	.60
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